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Charles III assumes 'the heavy duties of sovereignty'

► Tim Adams on
yesterday's extraordinary
proclamation ceremony 2-5

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analysis and comment



Special supplement

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best Observer writers
chronicling the
Queen's reign

Russian forces in retreat as Ukraine offensive surges

Mark Townsend

Ukraine's lightning counter-offensive in the north-east of the country has inflicted an extraordinary defeat on Moscow, prompting the Russian army to pull back thousands of troops yesterday after suffering a series of battlefield defeats.

In a day of momentous developments, Ukrainian forces confirmed the liberation of the crucial rail hub of Kupiansk and shortly after seized Izyum, the major base for Moscow's forces in the Kharkiv region.

Within hours of Izyum's fall, Russia's defence ministry admitted that it was pulling back its forces from the region.

In developments unforeseeable just a few days ago, Russian officials said troops would be moved from the Balakliya and Izyum areas to help its operation in Donbas, mirroring the justification the Kremlin gave for withdrawing its forces from the Kyiv region soon after the start of the seven-month war.

The day's drama began with ris-

ing evidence that Ukrainian forces had seized Kupiansk, in effect cutting Moscow's main logistics route to eastern Ukraine and potentially leaving thousands of Russian troops without a supply line.

Even before a defence ministry spokesman announced the surprise withdrawal, videos on social media documented apparently bedraggled Russian troops hastily abandoning positions and even vehicles.

The UK's Ministry of Defence said it believed the Ukrainians had advanced as much as 50km into Russian territory over the past few days, an offensive that has retaken thousands of square kilometres of territory.

Lawrence Freedman, emeritus pro-

fessor of war studies at King's College London, told the *Observer*: "It's quite remarkable in some ways, but this is what happens when you get an army that is stretched, has demoralised manpower, has lost a lot of kit and is facing a determined enemy. At some point things break."

Battlefield analysis
Defeats and setbacks
are sapping already
poor morale among
Putin's units

Jack Watling, page 31

In today's Observer

A reign remembered



Our writers through the years on the Queen and monarchy
Special 24-page supplement



2022
David Olusoga
on empire
and
Commonwealth



2002
Euan Ferguson
on a summer
jubilee
weekend



1988
Robert Harris
on protocol
and stormy
politics



1986
Katharine Whitehorn
on Elizabeth's
60th birthday



1983
Clive James
on a royal
tour to
California



1969
George Melly
on a
candid TV
documentary



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Succession

With a blast of trumpets, King Charles slipped into the role that was his destiny

In the ancient surrounds of St James's Palace the ceremony of accession, unchanged for centuries, unfolded with historic solemnity. By *Tim Adams*



The proclamation

It's the moment I have been dreading," the new King said to the new prime minister on Friday, "but you do try to keep things going." Yesterday morning, in the ancient courtyard of St James's Palace, and among 200 assembled privy counsellors, the inevitability of that fact became law: the reign of King Charles III was formally proclaimed. While at one end of the Mall long lines of mourners clutching super-market flowers were patiently queueing to leave their tribute at the gates of Buckingham Palace, in the upper rooms of its older Tudor neighbour constitutional cogs smoothly ratcheted the succession. The ceremony of accession was witnessed for the first time by television cameras. Viewers across the world watched Penny Mordaunt, leader of the privy council since last Wednesday, preside over a ceremony unchanged for 300 years. The new King addressed an audience including six of the 14 former prime ministers who served under his mother, their heads bobbing allegiance like extras in a Holbein painting.

Liz Truss, stealing anxious glances across the room – realising with a jolt, perhaps, the giant's robes she had acquired – witnessed the documents of succession with the new Prince of Wales, the Queen Consort and the archbishops of Canterbury and York.

Charles III spoke with great warmth of "the most faithful life" of his "irreplaceable" mother, of the

"heavy duties of sovereignty" to which he would devote the rest of his days and how, "in all this, I am profoundly encouraged by the constant support of my beloved wife".

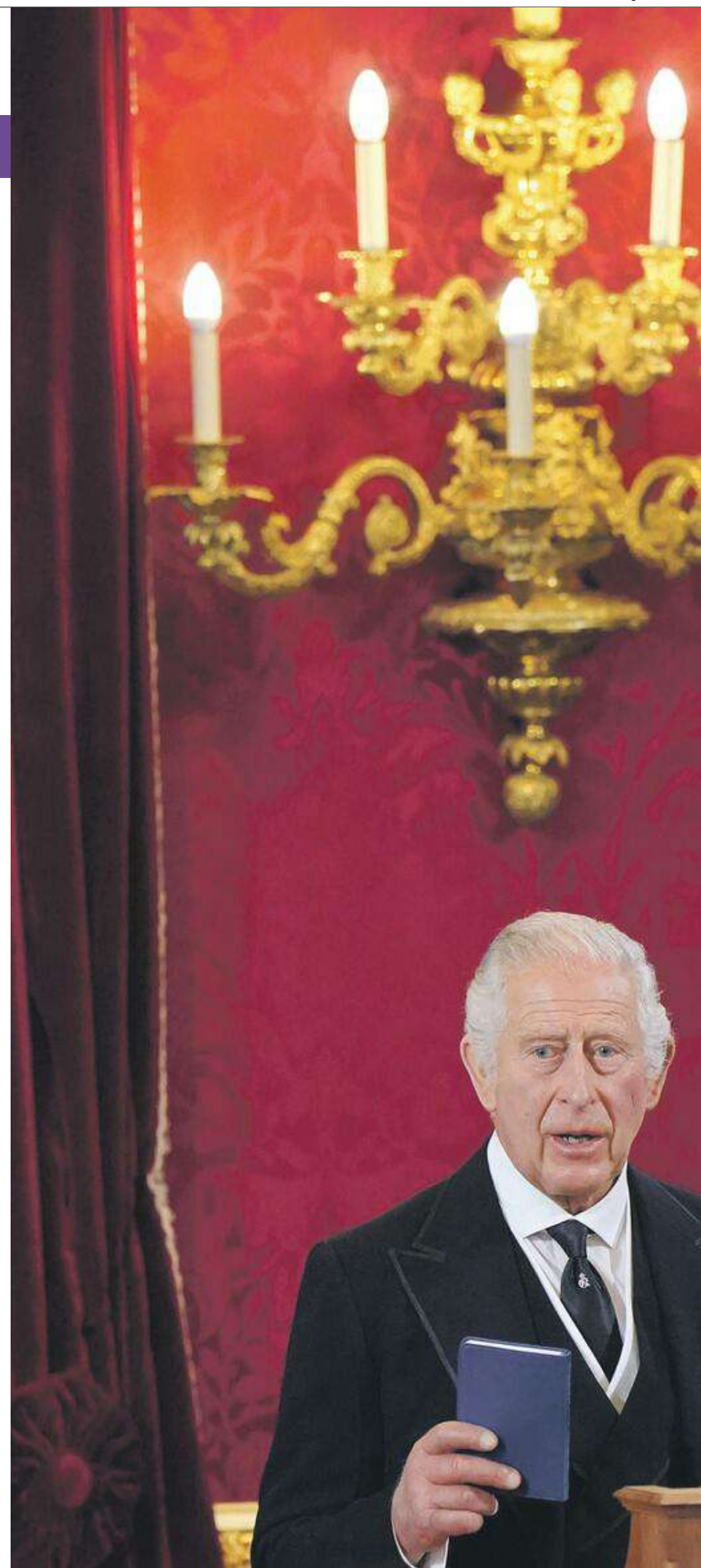
On the balcony of the old courtyard, the mass media of the 1500s – men in scarlet jackets and tricorne hats – clambered through a window to trumpet news of their "only lawful and rightful liege lord".

The announcement was captured on a thousand smartphones raised in salute. The Garter King of Arms read from a parchment scroll before bellowing out a "God Save the King!" that might have reached the gods of the Globe theatre across the river. Three cheers for the new monarch rippled around the courtyard and were echoed by the thousands of onlookers in the park beyond.

The proclamation then moved to a ceremony at noon in the City of London; this form of royal news will formally ripple out to Edinburgh and Cardiff and Belfast today.

If there was a message in this ceremony, even for ardent republicans, it seemed to be: never underestimate the seductive power of the crown, that peculiar pull of tradition and ceremony and eyes-right and bugles. Like no monarch since Edward VII, King Charles III's accession is carried aloft on a wave of mourning for his mother. It comes with the understanding that, whatever happens, his reign will be seen as a coda to one of the grand symphonic movements of the institution.

Still, there was no denying a rapid sea change of sentiment towards him, reflected in the spirit in the Mall. For most of Charles's three-



'Charles has had such a very long apprenticeship. There is nothing he doesn't know about how to do this job'

Doreen Ruddock, Londoner

score-and-ten in waiting there have been misgivings about his move to leading man not least, it sometimes seemed, from his own parents.

Talking to the crowds earlier in the summer at the Queen's jubilee, there had been a widespread argument even among flag-waving monarchists that, when the time came, it might be preferable for the succession to skip a generation, fast-forward to William and Kate.

A few months on, however, no one in the crowds waiting to glimpse the new King would admit to ever having held that opinion. Phil Daly, 53, a primary school teacher from Deal in Kent, was typical of those I spoke



Scenes from the accession council at St James's Palace yesterday, as King Charles III is formally proclaimed monarch in the presence of privy counsellors and accompanied by the Queen Consort, above. Jonathan Brady/PA; BBC

to. He had come to the capital on the first train at 6.30am and left a bouquet at the palace.

Watching the new King in the days since the Queen's death, he said, "had made me straighten up in my chair. I admit, I've sometimes looked at him before with slight hesitation. The Queen was such a wonderful example. And he has sometimes been mocked in comparison. But I don't think he's going to be mocked from this day forward".

That sentiment was shared by sisters Santa Hirani, Jaystree Pindoriya and Hansha Kerai, all from north London, who had come in part in honour of their mother, who was too ill to be here, but desperately wanted to be; and by Sam Tan, a barber from Crouch End, north London,

who was clutching a bunch of gladioli. "I loved the Queen so much. I had to take the morning off to see this. I came because I know Charles will be so great too," he said.

Doreen Ruddock, 84, and her neighbour Pangi Matabo, 87, had travelled from Peckham, south London. They remembered the previous time all this happened, "not long after the Doodlebugs", Ruddock said. They are adamant that King Charles will make a more than worthy successor to his mother. "He's had such a very long apprenticeship," Ruddock said, "there is nothing that he doesn't know about how to do this job. Just look at how brilliantly he behaved yesterday."

They are, they said, along with others I spoke to, getting used to the

The Band of the Honourable Artillery Company wait outside the Royal Exchange in the City of London. Leon Neal/Getty Images

The King's speech

My lords, ladies, and gentlemen

It is my most sorrowful duty to announce to you the death of my beloved mother, the Queen.

I know how deeply you, the entire nation – and I think I may say the whole world – sympathise with me in the irreparable loss we have all suffered.

It is the greatest consolation to me to know of the sympathy expressed by so many to my sister and brothers and that such overwhelming affection and support should be extended to our whole family in our loss.

To all of us as a family, as to this kingdom and the wider family of nations of which it is a part, my mother gave an example of lifelong love and of selfless service.

My mother's reign was unequalled in its duration, its dedication and its devotion. Even as we grieve, we give thanks for this most faithful life.

I am deeply aware of this great inheritance and of the duties and heavy responsibilities of sovereignty which have now passed to me. In taking up these responsibilities, I shall strive to follow the inspiring example I have been set in upholding constitutional government and to seek the peace, harmony and prosperity of the peoples of these islands and of the Commonwealth realms and territories throughout the world.

In this purpose, I know that I shall be upheld by the affection and loyalty of the peoples whose sovereign I have been called upon to be, and that in the discharge of these duties I will be guided by the counsel of their elected parliaments. In all this, I am profoundly encouraged by the constant support of my beloved wife.

I take this opportunity to confirm my willingness and intention to continue the tradition of surrendering the hereditary revenues, including the Crown Estate, to my government for the benefit of all, in return for the sovereign grant, which supports my official duties as head of state and head of nation.

And in carrying out the heavy task that has been laid upon me, and to which I now dedicate what remains to me of my life, I pray for the guidance and help of almighty God.



of idea of "God Save the King", even though the change of lyric seemed so odd just 24 hours ago.

That feeling prompts the other observation that seems likely to take on greater clarity this week. The news of the death of the Queen, that long-anticipated afternoon of black ties and heroic airtime-filling, prompted the BBC's Nicholas Witchell to suggest the event would almost certainly leave the nation "unmoored". Philip Murphy, a professor of British and Commonwealth history at the University of London, claimed: "It's going to be an extraordinary psychological dislocation for British people."

"Life has paused again," Truss told parliament, comparing this week's events to the national hiatus caused by the sudden death of the Queen's father, George VI, in 1952. But that's not what anyone I encountered seemed to feel, not really. "The jubilee prepared us for all this," some among the crowds said.

Despite the BBC's stubborn desire to stop all the clocks, and the baffling decision to cancel the football programme (rather than make stadiums a powerful outlet for collective memory), the capital has continued to move with all its usual haste. Heading down to St James's

ABOVE Heralds sound a fanfare from the balcony of St James's Palace at the public proclamation of the King's accession yesterday. Richard Heathcote/Getty

Palace yesterday morning, the most visible changes were the electronic billboards that had given up on KFC and McDonald's in favour of portraits of the Queen. Waiting at bus stops you now have the uncanny impression of the monarch waiting for the 210 at your shoulder, giving a reality to Keir Starmer's memorable observation that, "in spirit she stood amongst us".

As people in those queues observed, the shift from mourning solemnity to life-goes-on warmth had been eased by Charles's spontaneous walkabout in front of the Palace on Friday afternoon. The expectation might still have been that the royal motorcade with its

Continued overleaf >>

Succession

Bearing witness

**TONY BLAIR**

Former Labour prime minister Blair said Britain had lost someone who “more than any other brought our country together”. He played a key role in advising the Queen on her response to Princess Diana’s death.

KEIR STARMER

The current opposition leader used his tribute to the Queen last week to describe her as the nation’s “greatest monarch” who showed “total commitment to service and duty”.

GORDON BROWN

Brown, prime minister between 2007-2010 and previously chancellor, praised the Queen’s “great sense of humour” that shone through even when talking about a “boring budget”.

BORIS JOHNSON

The former Tory PM, describing the Queen as ‘Elizabeth the Great’, recounted in parliament how he had been moved to tears when being filmed for her BBC obituary.

DAVID CAMERON

As Tory PM from 2010 to 2016, Cameron is said to have annoyed Buckingham Palace after revealing that he asked for the Queen’s help during the Scottish independence referendum.

THERESA MAY

May delivered an affectionate and humorous speech in the Commons this week, describing the Queen as “the most remarkable person I have ever met”.

A relaxed Charles wins over the crowd

»» Continued from page 3

sovereign flag would sweep past and into the palace, but the new King seemed determined to do things differently from the beginning. If you sensed that show of easy affection with the crowd had been encouraged by his Queen Consort, it was no doubt prompted in part by a memory of that infamously ill-conceived royal distancing from the floral tribute to his first wife.

His reward for that meet-and-greet had, it appeared, been instant: in the crowd one or two half-embarrassed cheers of “God Save the King” swelled to a tentative chorus of the revised national anthem. That interaction – when, if ever, had a member of the public felt able to plant a kiss

on a monarch’s cheek? – seemed to have given a clue to the likely tenor of King Charles III’s reign. He’s waited too long, we know his flaws, for him to try to conjure too much of his mother’s stoicism and reserve.

Don’t imagine that he expects the adulation afforded the Queen in that long succession of jubilees culminating this summer; but in times of grim political division and economic turmoil he might yet offer supporters of the institution some emotional reliability, like a much-loved Repair Shop heirloom. Just as it felt like a statement of intent to let the cameras into St James’s Palace and the crowds into

the courtyard, so it seemed like an inspired touch to welcome all comers, rather than an invited audience, into the first memorial service for the Queen at St Paul’s on Friday.

The mix of people in pinstripes

ON OTHER PAGES

The Queen showed women what was possible
[Rachel Cooke, page 35](#)

A life of grace and unfailing duty
[Observer Comment, page 36](#)

A reign almost too perfect
[Andrew Rawnsley, page 37](#)

The most lovely goodbye
[Frank Cottrell-Boyce, page 39](#)

and polo-shirts, mothers with push-chairs and babies in slings, tourists and locals, reflected the crowd that will no doubt continue to line Birdcage Walk in this week’s mourning period.

Watching the footage of the Queen’s coronation, the narrowness of the class and caste allowed into monarchy’s inner sanctums was marked. Seventy years on, it is an important shift to have a monarch who at least expresses the wish to treat all citizens with “loyalty, respect and love ... whatever may be your background or beliefs”.

He knows, and we know, that if he had come to this role in any of his previous seven decades of waiting there might well have been a constitutional crisis in the making. His



JOHN MAJOR

The Conservative prime minister from 1990 to 1997 said his weekly meetings with the Queen were “remarkably informal”, although often accompanied by a “supporting galaxy of corgis”.

ABOVE
Six former prime ministers, along with Keir Starmer, watch the proclamation.
BBC

first measured speech to the congregation at St Paul's and to the wider world on Friday evening showed not only a keen feel for the tone of the moment however – mixing private eulogy with clear thinking about his changed role – but also a sense that, at 73, he is a wiser, more relaxed, less needy man than in the past.

It is nearly 40 years since the then Prince of Wales spoke aloud about the anxiety that has always plagued heirs to the throne. Addressing the Cambridge Union on the eve of his 30th birthday, Charles said: “My great problem in life is that I do not really know what my role in life is.”

A conclusion of yesterday's events is that the new King does finally have the answer to that lifelong problem. So far, it suits him well.

ON OTHER PAGES

The political speech writers charged with persuading the public
The New Review, p14–17

Starring role for masterpiece that hung in palace bedroom

Art

Vanessa Thorpe
Arts and Media Correspondent

The father of the artist Canaletto painted stage scenery, and the theatrical tricks with light and perspective that he passed on to his famous son were evident in the splendid backdrop to the meeting of the accession council yesterday in St James's Palace.

The oil painting that featured so prominently was painted in 1744 and bought by George III in 1762. *The Grand Canal with Santa Maria della Salute looking East towards the Bacino* shows the great church of Santa Maria della Salute towering over the water in the strong morning sun. Measuring more than 2 metres (7 feet) wide, it was signed by the artist on the moored barge at the front of the composition.

It is one of many views of Venice, both in oils and sketches, originally collected or commissioned by Canaletto's entrepreneurial agent, the British consul, Joseph Smith. An 1819 Buckingham Palace inventory records the painting as hanging in the king's own bedroom.

Lots of major royal paintings are away from their London home now, on display in the Queen's Gallery in Edinburgh, but this one stayed behind. Its choice as a setting for the proclamation of a king is slightly undermined by the fact that Venice was proudly republican at the time it was painted and purchased, remaining that way until 1797.



Signatories gather in front of Canaletto's view of the Grand Canal in Venice.
PA; Alamy

Why kings and commoners love to quote Shakespeare

Speechwriting

Vanessa Thorpe

Why is the apt phrase so often one from Shakespeare? King Charles's address to the nation has been praised for its emotional authenticity and fitting use of moving words from *Hamlet*. They are spoken over the dying Danish prince by his friend Horatio, who bids a fond farewell: “Good night, sweet prince, and flights of angels sing thee to thy rest.”

The old joke about the theatre-goer surprised at how many popular sayings are included in *Hamlet* was on to something. The thoughts Shakespeare expresses were often common currency; his genius was in elevating them into enduring poetry, often in simple words, as in the

phrase from *Hamlet* that Volodymyr Zelenskyy used in the Commons: “The question for us now is: ‘To be or not to be?’”

Politicians are also fond of *Romeo and Juliet*'s “star-crossed lovers”, often noting: “That which we call a rose by any other name would smell as sweet.” When Hillary Rodham Clinton left the US Senate in 2009, Senator Robert Byrd declared that “parting is such sweet sorrow”.

Many favourite quotes, including Horatio's, involve the word “sweet”. Kenneth Branagh opened the London Olympics with lines from *The Tempest*: “Be not afraid. The isle is full of noises, sounds, and sweet airs, that give delight and hurt not.”

But the history plays will be on the mind of the new king. Speaking to the BBC on his 70th birthday, he offered evidence that a prince can transform into a solemn monarch: “You only have to look at *Henry V* or *Henry IV Parts I and II* to see the change that can take place.” A phrase from the last of those says it best: “Uneasy lies the head that wears a crown.”

Funeral date

The Queen's funeral is to be held on Monday 19 September, Buckingham Palace has announced. It will come at the end of an official 10-day period of mourning after the death of Queen Elizabeth at the age of 96 on Thursday. The service will be held at 11am at Westminster Abbey.

King Charles III yesterday ordered that the day of his mother's funeral be a bank holiday. It will be the first state funeral since that of her first prime minister, Sir Winston Churchill, in 1965. Scores of world leaders are expected to attend.

Although her father, George VI, chose St George's Chapel at Windsor Castle for his funeral service, Queen Elizabeth's body will be taken to Westminster Abbey, where she was married and crowned, and then to Windsor to be interred in the royal vault.

Caroline Davies

The week ahead

‘It might have been her wish’: young royals reunited

Windsor walkabout

David Connert

Not seen together in public since 2020, princes and their wives view Windsor tributes

The Duke and Duchess of Sussex joined the Prince and Princess of Wales at Windsor Castle yesterday afternoon to view floral tributes left by the public in honour of Queen Elizabeth II. The last time the brothers appeared in public was at the Duke of Edinburgh's funeral in April last year.

The two princes and their wives emerged from the castle on foot to study the flowers before greeting the crowd of well-wishers who had gathered at the royal residence to mourn the princes' grandmother.

Their arrival was greeted by a huge cheer and applause as they walked together through the castle gate. It was also the first time Harry and Meghan had joined William and Kate in public since Commonwealth Day on 9 March 2020. Both couples shook hands and chatted to members of the public who had gathered hoping for a glimpse of the royals.

William was handed a Paddington Bear soft toy during the 40 minutes with the crowd, while Meghan was also seen shaking the hands of several children and well-wishers.

One visitor waved a Welsh flag in the background.

Beverley Hole, from Beaconsfield, Buckinghamshire, was among those in the crowd. Speaking about the two brothers and their wives appearing together, she said it was “very symbolic”, adding: “It might build some bridges. It might have been the Queen's wish.”

Amanda Goldsmith and her husband, Andrew Mitchell, from West Byfleet, had waited all day in the hope of seeing one of the royals.

“We came to lay flowers and got wind there might be a visitor so we staked out our spot – oh, it was worth it,” Amanda said.

“I shook William and Catherine's hands. She is so beautiful and was lovely. She spoke to me for ages. I told them I was sorry for their loss and she said ‘It's just not the same at the castle without the Queen’. William said all the flowers and cards left by children are just amazing.”

Angela Fleming, 35, Jenson Fleming, six, Jacob Fleming, nine, Jamie Thomas, nine, Mason Thomas, 16, Jo Brown, 38, and Debbie Brown, 60, from Windsor and Bracknell, Berkshire, had been waiting for more than an hour when the duke and duchess approached them.

Harry shook the hands of Jacob, Jamie and Jenson and asked them how long they been at the castle. Debbie Brown said: “About an hour and a half but it was worth it.” Harry replied: “Thank you for that. At least it's not raining.”



The Queen's cortege – a last farewell to the land she loved

Scotland

Severin Carrell *Balmoral*
& Libby Brooks *Ballater*

The Queen will pay a slow farewell to Scotland on Sunday, as the cortege carrying her coffin leaves Balmoral and passes through Royal Deeside before travelling to Edinburgh and the Palace of Holyroodhouse.

Her final journey has been carefully mapped, and progress through this heavily-forested corner of the Cairngorm mountains will be slow. For most of the locals on Deeside, this will be their chance to say goodbye

to someone they regarded as a cherished neighbour.

After passing Craithie Kirk, the small granite church the queen attended on Sundays during her summer holidays in the Highlands, the hearse will reach the village of Ballater. Here the cortege will slow to walking pace so residents can pay their respects. Cars have been cleared from the main road and metal control barriers were clanging into place yesterday afternoon, with bright yellow traffic cones guarding the route.

“Her Majesty was our neighbour, and when she comes through here it is going to be hard,” said Rev David

Barr, minister of Glenmuick Church in Ballater, who hurried back from holiday when he heard the news, to toll the church bells 70 times.

There will be tears, said Barr, but they will be restrained. The village response generally is understated – a very Highland sensibility. A hardware shop and a hairdresser's on the high street have discreet handmade displays in their windows: one has old photographs of the queen on a dark tartan. Union flags are largely absent, and locals are often quick to shut down what they consider intrusive inquiries. “She's our neighbour – so we don't talk about her,” said



Prince Andrew, Prince Edward and Princess Anne among royal family members viewing flowers outside Balmoral Castle yesterday. AP

one, with a polite shake of the head.

“The village is very protective,” said Lucy Lafferty, who took over her father's fishing and shooting accessories shop a few years ago. “Everyone respects them here”. It's a defensiveness that comes with the knowledge that Ballater is one of the few places on Earth where the Queen and her family could pass unremarked. “We treat them as locals – they shop freely

here. They're always in the butchers!”

They were shopping at Lafferty's just last week. “You feel like you know them when you're chatting away. Generally, the other shoppers don't even realise there's royalty there.”

Indicating the snaking queues for the park-and-ride bus to Balmoral, put on by Aberdeenshire council in a valiant effort to avoid congestion, she added: “I expect more of the locals



The Prince and Princess of Wales and the Duke and Duchess of Sussex meet well-wishers outside Windsor Castle yesterday.
Chris Jackson/Getty

will go up when it quiets down.” Balmoral and Deeside was reputedly the Queen’s favourite place for a break – the 61,500-acre estate, which reaches high into the Cairngorm mountains, her back garden.

Cementing a tradition begun by Queen Victoria, who acquired Balmoral with Prince Albert in the 1850s, the Queen immersed herself in Deeside life. She opened schools, attended Crathie Kirk – it was where Princess Anne married Timothy Laurence in 1992 – and patronised the Braemar Highland gathering.

After Ballater, the hearse will travel eastwards along the A93 through Aboyne, Banchory and Peterculter, before taking the A90 south, passing Dundee and Perth. It will reach Edinburgh an estimated six hours later, where the first minister of Scotland, Nicola Sturgeon, will observe its passing along with other party leaders. The coffin will remain at Holyroodhouse Palace, her official

‘Her Majesty was our neighbour and when she comes through here it is going to be difficult’

Rev David Barr, Ballater

residence in Scotland, before lying at rest on Monday at St Giles’ Cathedral.

The mood at Balmoral’s gates, where bouquets and posies have been resting against the low granite walls, the volume of flowers swelling and filling the air with a gentle aroma, has been restrained and undemonstrative. With the autumn sun offering a welcome break from heavy rain, a long, quiet queue had formed over the bridge to the gates. They had been asked to strip their bouquets of cellophane, to allow the vast array of flowers to be mulched and recycled for the council’s parks and gardens.

It is the Aberdeenshire way, said Rob Adamson, a local who was born in 1953, the year of the Queen’s coronation. “I feel that how people are is reflected by what’s under your feet. And we’ve got granite, wind and weather,” he said. “We wouldn’t want to be seen to be demonstrative. If there are going to be tears, that would be for a private place.”

Solemn journey to her final resting place at Windsor Castle

Funeral plans

Today, 11 September

The Queen’s coffin will begin its journey south, travelling the 75 miles from Balmoral to the Palace of Holyroodhouse, Edinburgh, by hearse.

Proclamations in the devolved nations are expected to be made simultaneously at noon in Edinburgh, Cardiff and Belfast.

Tomorrow

Operation Spring Tide commences, marking Charles’s first trip as King to Scotland, Wales and Northern Ireland during the week-long countdown to his mother’s funeral. But first Charles, escorted by Camilla, will pay a visit to Westminster Hall in the Palace of Westminster. There, MPs will give a “motion of condolence” as they pay tribute to Queen Elizabeth II.

Next stop for the new King and Camilla, the Queen Consort, is Edinburgh and a visit to the Scottish parliament for another motion of condolence followed by a memorial service at St Giles’ Cathedral.

Tuesday

The Queen’s coffin, accompanied by Princess Anne, will be flown by the RAF from Edinburgh Airport, arriving at RAF Northolt in the evening. The coffin will then be taken to the Bow Room in Buckingham Palace.

Meanwhile, Charles will continue his tour of the UK, flying to Northern Ireland, where members of the devolved assembly will give another motion of condolence, this time at Hillsborough Castle. Charles will attend a service at St Anne’s Cathedral in Belfast before meeting religious leaders.

Wednesday

Under the banner of Operation Lion, the first major military parade following the Queen’s death will take place as her coffin is borne on a gun carriage of the King’s troop royal horse artillery from Buckingham Palace to Westminster Hall for her lying in state. The procession will travel via the Queen’s Gardens, the Mall, Horse Guards Arch, Whitehall, Parliament Square and New Palace Yard. The lying in state kickstarts the activation of Operation Marquee, with thousands of people scheduled to file past the coffin to pay their respects over the coming days. At some stage, senior members of the royal family will guard the coffin, known as the Vigil of the Princes.

Thursday

The Queen continues to lie in state at the Palace of Westminster. Her coffin will lie in the centre of the hall on a dark catafalque, a decorated wooden framework, which makes it easier for the public to see the coffin. Westminster Hall will be open to the public for 23 hours a day, though the first to visit will be VIPs who have timed slots.

Away from London, Charles will fly to Wales for the final leg of his UK tour, visiting the Welsh parliament before a memorial service at Llandaff Cathedral, Cardiff.

Friday

The Queen’s lying in state continues. Behind the scenes, huge amounts of meticulous planning is taking place in the royal household and Whitehall to ensure heads of state, VIPs and dignitaries have arrangements to come to the UK for the funeral.

The Department for Transport, Home Office and Border Force finalise plans for the number of people from around Britain and overseas expected to arrive in London, possibly more than a million.

Saturday

The Queen’s lying in state continues. On the sporting front, it remains undecided if the Premier League and English Football League games will play over the weekend.

Sunday 18 September

Lying in state continues. World leaders and dignitaries arrive for the funeral. By this stage it will be apparent if the government’s worst-case scenario has happened, namely London is literally “full” as the numbers of arrivals stretch the capital to breaking point.



Monday

The Queen’s state funeral takes place at Westminster Abbey with the day a public holiday. Schools are likely to be closed. The Queen’s coffin is expected to be carried on a gun carriage to the abbey. Senior members of the family will follow behind.

Inside the abbey – capacity 2,000 – heads of state, prime ministers and presidents, European royals and key figures from public life will gather. The service will be televised, and a national two minutes’ silence held. Following the funeral, the coffin will travel in procession to St George’s Chapel, Windsor Castle. A final service will then take place.

The monarchy & politics



LEFT
Boris Johnson and his wife Carrie leave No.10 on Tuesday after his final speech as PM. Tayfun Salci/Rex/Shutterstock

RIGHT
The Queen greets Liz Truss at Balmoral on Tuesday to ask her to form a government. Jane Barlow/PA



LEFT
Staff applaud Liz Truss as she enters No.10 on Tuesday for the first time as prime minister. Andrew Parsons/No10

The house was filled with sound and fury – then heads turned ...

In her first days as prime minister, confronted with a war and an energy crisis, Liz Truss was announcing an unprecedented £150bn of public spending when politics came to a halt. Now the nation mourns – but the problems of hardship at home and conflict abroad, as well as Tory rivalries already stirring, cannot be left for long

RIGHT
Outside No 10 on Tuesday, a binbag protected Liz Truss's lectern from rain before she made her first speech as PM.



Westminster

Toby Helm, Michael Savage & Waseem Mohamed

At around noon on Thursday, the House of Commons was doing what it does best. The benches were packed, the exchanges were combative. The place was full of the sound and fury of adversarial politics. On all sides, MPs were engaged, not least because what was being discussed was so crucial to the lives of the millions of families they represent.

The new prime minister, Liz Truss, was just two days into the job. But that counted for nothing. The Speaker, Lindsay Hoyle, conscious that few policy statements in recent years had been more important, savaged her government for failing to provide written copies of it in advance to MPs. "Rather than judging it to be deliberate, I will put it down to bad management or incompetence," said Hoyle, brutally.

Seconds later Truss breezed into the chamber to loud cheers, and, radiating great confidence, offered no apology.

What followed from the prime minister would, on any other day, have been momentous news. Energy bills for a typical family would be

capped at £2,500 for the next two years, Truss said. Treasury orthodoxy was being thrown out of the window. Borrowing would soar.

There would be an equivalent guarantee for businesses lasting six months. It was the biggest fiscal intervention by a British government of its kind in peacetime, and would cost an estimated £150bn – more than double the cost of the furlough scheme, which saw the state coffers drained to pay the wages of workers in the pandemic.

The political and economic magnitude of it all escaped no one. The key question was: how would this all be paid for? Truss told MPs those matters would be left for her new chancellor, Kwasi Kwarteng, to explain later this month.

The Labour leader, Keir Starmer, saw it as a defining moment in his quest for the keys of Downing Street. A crucial policy divide was opening up: Labour wanted to pay for freezing domestic gas and electricity prices in large part by taxing the £170bn excess profits of the energy companies. But Truss had ruled this out, saying such a tax would deter those companies from investing in increased production.

A left-right division had appeared in the key political and economic issue of the times, clear as day. "This is the basic political divide," said Starmer. Under Labour, a few unde-



LEFT
Liz Truss facing her first prime minister's questions on Wednesday.
Jessica Taylor/UK Parliament/AFP/Getty



LEFT
The new prime minister makes a statement outside No10 on Thursday after the Queen's death.
Dan Kitwood/Getty



LEFT
The moment (circled) when Nadhim Zahawi interrupts the debate on energy to tell Liz Truss the news from Balmoral.

RIGHT
Liz Truss has her first audience as PM with the new King, Charles III, at Buckingham Palace on Friday.
Yui Mok/WPA Pool/Getty



serving rich would meet the bill, while under Truss working people would be stung. "The government wants to protect the excess profits of oil and gas and energy groups; we want to protect working people," Starmer told the house.

Then suddenly, at around 12.25pm, in a few disorienting moments that nobody who was there will ever forget, the House of Commons was transformed. Adversarial politics absented itself from its natural home. Arguments over price caps subsided. To adapt the words of Tony Blair, the kaleidoscope was shaken.

In the Commons chamber, rather like schoolchildren who see something that distracts them outside the classroom window, members' heads turned. Truss and Kwarteng looked up at the press gallery above, something ministers and MPs try never to do. The political reporters had left their places.

Nadhim Zahawi, the minister who had become responsible for constitutional matters two days before, rushed in to the chamber and passed a message to the prime minister. Truss looked ahead, blankly, for several few seconds.

A Commons clerk kept thrusting a phone into the Speaker's eyeline to alert him to breaking news. A minute or two passed before the Speaker was presented by another

official with a printed statement. He glanced at it, taking in its gravity. The SNP leader in parliament, Ian Blackford, was on his feet, losing his audience. Hoyle raised his hands, gesturing at Blackford to give way, initially to no avail. He repeated the gesture a second time, raising his palms a little higher this time and waving them with more urgency. Blackford saw, and gave way.

"Order. I wish to say something about the announcement that has just been made about Her Majesty," Hoyle said.

"I know that I speak on behalf of the entire house when I say that we send our best wishes to Her Majesty the Queen, and that she and the royal family are in our thoughts and prayers at this moment. I am not going to take any contributions on this now; if there is anything else, we will update the house accordingly."

MPs immediately knew to fear the worst. Outside the chamber, Andrea Leadsom, the former Leader of the House, was among those in tears. Another Tory MP in his 60s said it was clear to everyone what was about to happen, if it had not already done so. "Almost everyone on those benches, except perhaps Peter Bottomley [the "father of the house", who was born in 1944] has known no other monarch but the Queen," said the former cabi-

net member. "It is ... well ... a quite extraordinary moment."

Even before rumours of the Queen's decline had begun to filter down from Balmoral to Westminster, the magnitude of what was happening to the governance of the country and economy was proving hard enough to fathom. Momentous events had been following one another at dizzying speed for several days. On Monday, Truss had been announced as the new Tory leader; then on Tuesday, after Boris Johnson had left Downing Street, she had headed to Balmoral. There, a beaming if frail-looking Queen had conducted the "kissing of hands" and invited Truss to form a government.

Back in No 10, Britain's third female prime minister had moved fast and decisively, replacing every holder of the main offices of state – the chancellor, the home secretary and the foreign secretary – as well as the health secretary and the education secretary. The new incumbents had all appeared alongside side her for her first prime minister's questions on Wednesday.

MPs who had not backed Truss for the leadership and supported Rishi Sunak had been shocked at the way Truss had packed her gov-

ernment with loyalists and Johnson supporters, making little or no attempt to unite the party. "It's very confrontational," one former minister said.

In Whitehall too, trepidation about the new regime had quickly turned to outright anger. Senior officials had already been alarmed by repeated briefings that figures such as Tom Scholar, the highly experienced permanent secretary to the Treasury, and Simon Case, the cabinet secretary, could be removed by the incoming Truss administration as it attempted to sweep away "orthodox" thinking.

Their worst fears had been realised when, as one of Kwarteng's first acts, Scholar was told on Tuesday evening that his skills were no longer required. Despite having played a key role in steering government programmes during the pandemic, he was told that the Treasury required "new leadership" to go

A Commons clerk kept thrusting a phone into the Speaker's eyeline to alert him to the breaking news

with the new premiership. What Truss was unleashing, at a time of economic emergency, was radical change, at the very top of both the government and the civil service. Fears of instability had been growing even before news of the Queen's death was confirmed.

While most people at Westminster had tried to prepare themselves for the worst from lunchtime on Thursday, it was not until 6.31pm that evening that Buckingham Palace released its official statement saying that the Queen had died peacefully during the afternoon at Balmoral. To mark the moment, the BBC played the national anthem that for 70 years had been associated with one person alone. It was the moment many at Westminster said the impact of her death hit home.

The prime minister issued a statement that was short on rhetorical flourishes. "The death of Her Majesty the Queen is a huge shock to the nation and to the world. Queen Elizabeth II was the rock on which modern Britain was built," said Truss.

Starmer offered something more personal: "Nobody under the age of 70 has known anything other than Queen Elizabeth II on the throne. For the vast majority of us the late

Continued overleaf >>

The monarchy & politics

The house was packed again. But now it was a sea of black

>> Continued from page 9

Queen has been simply the Queen, the only Queen.”

Within minutes, West End theatres cancelled productions and the Last Night of the Proms was called off. The Test match against South Africa was suspended next day, and the rail strike was cancelled. The Bank of England put off a decision on interest rates. This weekend's TUC Congress was postponed.

In the Houses of Commons and Lords on Friday and yesterday, there was no politics. The days were set aside for tributes, which came from all sides. The chamber was packed again, but this time it was a sea of black. The economic difficulties facing families were not mentioned.

Many of the politicians' memories of the Queen were moving, others were amusing, and some were both. The former prime minister Theresa May recalled her meetings with the Queen with great affection. “I am sometimes asked among all the world leaders I met, who was the most impressive and I have no hesitation in saying that from all the heads of state and government the most impressive person I met was Her late Majesty Queen Elizabeth II,” May said.

“I remember one picnic at Balmoral, which was taking place in one of the bothies on the estate. The hampers came from the castle, and we all mucked in to put the food and drink out on the table.

“I picked up some cheese, put it on a plate and was transferring it to the table. The cheese fell on the floor. I had a split-second decision to make.

“I picked up the cheese, put it on the plate and put it on the table. I turned round to see that my every move had been watched very carefully by Her Majesty the Queen.

“I looked at her. She looked at me and she just smiled. And the cheese remained on the table.”

Labour's Harriet Harman focused on what the Queen had done for women. “In the 1950s, when she was crowned, I was a child, and I remember my mother warning me that people thought men knew more than women; that men's views were valuable, while women's were to be disregarded.

“It was in that atmosphere that she stepped up, as a 25-year-old married woman with two children, to take her place at the head of this nation and play a huge role on the world stage. What determination and courage that must have taken. The prime ministers she dealt with

were mostly men, and mostly twice her age.”

Harman added: “As Sir Tony Blair said, she was the matriarch of this nation: a matriarch for us on the world stage, and a matriarch too at home, in her own family. As well as being our monarch, she was the mother of four children and had many grandchildren and great-grandchildren, and it is to her family that I extend my deepest sympathies for their loss and condolences for their grief, which we all share.”

In the House of Lords, Lord True, the new leader of the upper house, posed a question. “I ask how will people conceive of life without Her Majesty the Queen Elizabeth II? The heart and focus of our nation's love and loyalty. For millions of people the mother of our nation. The literal embodiment of the United Kingdom which she so cherished.”

But normal life and normal politics must return soon. The extraordinary start to Truss's premiership cannot stop government for long. Her new team of ministers must get to work in their new briefs even as the nation's thoughts lie elsewhere. By the end of this month, Kwarteng is due to announce how the £150bn energy package will be funded. That itself will be an enormous task, with huge economic and political implications.

Already, however, there is concern among senior Tories about the choice of some of Truss's ministers, her attitude to civil servants, and the long-term stability of her position at the head of a divided party, with the economy heading for recession.

Her refusal to appoint a “big tent” cabinet representing all wings of the party risks becoming a source of increasing tension. On an individual level, the appointment of new business secretary Jacob Rees-Mogg, one of Johnson's closest allies, is seen as a huge risk. One former minis-

ter even asked if Rees-Mogg had found himself with the energy brief because “no one else would take it”.

Questions are being asked about his ability to deliver complex policy on energy, a field in which he has limited experience. His self-styled reputation as a Brexiter and staunch Thatcherite is also fuelling fears about his approach to the business community and the green agenda. “Not only is he on the wrong side of the energy debate when it is obvious we need to focus more on renewables, but he is unlikely to listen to business's top ask, which is to improve access to European labour,” a source said.

More broadly, the Tory backbenches are now littered with senior and skilled parliamentarians who have no investment in Truss. Former chief whips Gavin Williamson and Mark Harper, for example, were ardent Sunak supporters. Meanwhile, there are concerns that those close to Johnson will abandon Truss the moment they see an opportunity for the former prime minister.

Whitehall insiders worry about what Scholar's dismissal says about the politicisation of the civil service. “If a minister makes it clear they don't have confidence in a perm sec then it's only ever going to go one way,” said a source.

“It's a worrying sign as Scholar is viewed as one his generation's outstanding civil servants and he would loyally serve any new administration. They're essentially saying he's part of the problem. But policy is decided by ministers: it's why we have a permanent and impartial civil service. It's a step down the road of political appointments.”

Then there is the former prime minister. While few MPs are talking about it out loud, there is already a sense that even before Truss's first week is out, Johnson is already managing to find a new stage.

After the Queen's death was announced, Johnson soon released a statement talking of the nation's grief at the death of “Elizabeth the Great”. His speech in the Commons on Friday, commended by many as well judged, sincere and heartening – in contrast to the less stirring contributions from Truss – has also been seen as a sign that, freed from the drudgery of running the government, Johnson will now be free to play to his strengths and become an instant alternative should Truss hit early trouble.

Yesterday an understandably exhausted-looking Truss attended the accession council ceremony of King Charles III. It has been the most extraordinary first six days as prime minister: in the space of a few days the country has a new king and a new prime minister at the head of a nation in mourning, at a time of grave economic difficulty. A nation that, without its Queen of 70 years, suddenly feels a lot less sure of itself.

A historic week

Monday 5 September

Liz Truss wins the Tory leadership election, beating Rishi Sunak with 57% of the vote. In her first speech as leader, she says: “I campaigned as a Conservative and I will govern as a Conservative.”

Tuesday

Boris Johnson makes his final speech as PM, before flying to Balmoral to tender his resignation to the Queen. Truss follows him to Balmoral and is formally invited to form a new government. The new PM flies back to London to deliver her first speech as the prime minister.

Wednesday

Truss leads her first cabinet meeting before PMQs. She clashes with Keir Starmer over how to pay for her energy price guarantee. The Queen is advised to rest and misses a privy council meeting.

Thursday

11.40am Truss presents a motion to parliament, outlining her plan to reduce energy bills this winter. She will freeze average annual household energy bills at £2,500 for two years, in a scheme costing up to £150bn.

12.24pm As the energy bill debate continues, a note is passed across both frontbenches, informing them of the Queen's condition. Buckingham Palace releases a statement saying that “the Queen's doctors are concerned for Her Majesty's health and have recommended she remain under medical supervision”.

4.30pm Truss is told the Queen has died. As the royal family rush to Balmoral, preparations begin for the public announcement.

6.30pm Buckingham Palace releases a statement confirming: “The Queen died peacefully at Balmoral this afternoon.” Tributes flood in as the UK enters a period of national mourning. Crowds gather at Buckingham Palace to pay their respects. King Charles III releases a statement.

Friday

Parliament meets for MPs to pay tribute to her late majesty. King Charles III and Camilla, the Queen Consort, arrive at Buckingham Palace and greet members of the public. The King holds his first meeting with Truss and then makes his first address to the nation. At the same time, a memorial service is held at St Paul's, where the first rendition of God Save the King is sung.

Saturday

Charles III is proclaimed King at a meeting of the accession council at St James's Palace. Senior MPs re-take their parliamentary oaths to pledge allegiance to the new King. **Waseem Mohamed**



Liz Truss signs the proclamation of accession at St James's Palace.

A new king and a new prime minister: it has been the most extraordinary first six days of a premiership



ABOVE Speaker Sir Lindsay Hoyle leads the Commons in a minute's silence on Friday. UK Parliament/PA

Fears of parliamentary ‘paralysis’ as funeral leaves parties in limbo



Government

Michael Savage
Policy Editor

The mourning period has led to a suspension of debate just when the opposition wanted to put pressure on the PM – and with conference season also disrupted

Labour will go ahead with its autumn conference later this month, as officials, advisers and politicians from all parties attempt to balance paying their respects to the Queen with avoiding political paralysis.

The Queen's death and period of mourning has come at a moment of acute political tension, with concerns over the behaviour of Liz Truss's new administration in Whitehall and significant gaps in the details of her energy price cap, set to cost well over £100bn.

Meanwhile, Truss is yet to complete all her ministerial appointments, with some serving ministers said to be only temporarily reprieved in their jobs.

Opposition parties and campaigners said they were targeting the immediate resumption of political debate after the Queen's funeral,

which is likely to be on Monday 19 September.

Labour's conference is due to start just six days later, but officials have decided that the gathering should go ahead as planned and include tributes to the Queen. The conference is a key moment for Keir Starmer to take on Truss after she became prime minister last week.

Senior Labour figures have taken the view that they will not be thanked if they fail to hold the new government to account once the period of mourning is over, with basic questions remaining over how Truss's energy bailout will be delivered and paid for. Concerns are also emerging in the business world over the short-term nature of the package designed to help companies deal with energy costs.

"I don't think Truss has even

finished making her ministerial appointments yet," said one Labour frontbencher. "There's complete paralysis. Nothing is really going to happen before the funeral, but then I think we'll get back to the normalities of government and parliament."

The Liberal Democrats last night cancelled their conference which was due to start on 17 September. "Given the date of the funeral and period of national mourning, we have decided to cancel our conference," a spokesperson said.

It is also understood that talks are taking place for the early return of parliament after the conference season. While the government will need to lay out emergency legislation for its energy price cap plan, opposition parties are concerned about the need to scrutinise plans that remain vague in detail.

Parliament had been set to return from the party conference season on 17 October. However, some want MPs to return a week earlier – at the same time as the House of Lords – while others want some parliamentary time squeezed in later this month.

Details of the energy plan were due to be unveiled in a fiscal statement this month by the chancellor, Kwasi Kwarteng, but that may also now be delayed until October. There is also hidden turmoil among officials in the Treasury after the immediate decision by Truss and her new chancellor to sack Tom Scholar, the department's most senior civil servant.

His removal was one of Kwarteng's first acts and had been planned by Truss and her team. Scholar had been involved in drawing up the response to the financial crisis and advised former chancellor Rishi Sunak through the Covid response.

Scholar's departure is seen in Whitehall as the loss of a figure with the experience needed to deliver an energy package, set to be one of the biggest government programmes in peacetime.

Unions are also planning to restart industrial action in the days after the funeral for pay increases that match inflation. There is concern within the movement about the impact that delays and cancellations of events have had on businesses and workers. Some are planning to call for compensation for those most affected.

The TUC has already postponed its annual gathering that was set to take place this weekend. Attendees have been told that it has been delayed until next month. However, even that decision was questioned by some in the union movement, who believe there is now an urgent need for the gathering as cost of living issues bite. "Respect is right, but people won't stop being poor for the next 12 days," said one official.

The timing and tone of the restart of combative day-to-day politics is being considered carefully. "It is very difficult and no one wants to be the first to move," said one political insider. "With parliament not sitting, the funeral will be the watershed. It certainly shouldn't be longer than that and conferences should not be cancelled. There are lots of difficult judgments at the moment. No one wants to be disrespectful, but there comes a point when we have to get on with life."

The Conservative party's conference is scheduled for the beginning of next month, making it the most likely to go ahead. It could, however, become the forum for early Tory disquiet over Truss's leadership.

Conferences are also cash generators for parties, so they would take a financial hit from cancellation.

The new King



LEFT
Freewheeling at Highgrove in 2021. Now Charles faces a tricky balancing act. Arthur Edwards/AP

RIGHT
Speaking at the Commonwealth meeting in Rwanda after the government deal to send migrants there. Getty



Can King Charles show self-restraint and reshape royalty for a new era?

The challenges

Jon Ungood-Thomas

Strong opinions on the climate crisis could put him at loggerheads with the government

Camilla, the Queen Consort, once said that King Charles's destiny didn't "weigh heavily on his shoulders at all", but he accedes to the throne with a country in crisis and a monarchy seeking to reshape its role for the modern age.

Over what has been described as a "50-year apprenticeship", King Charles has championed his causes and concerns, from better training and opportunities for young people to pollution and the climate crisis. He has lobbied UK ministers with letters described as "black spider memos" because of the scrawled handwriting, rallied business leaders and urged action on the international stage.

Royal observers say that, for the court of King Charles to succeed in the face of formidable challenges, one of his most crucial attributes will need to be self-restraint. He said in 2018 that as king he would stop speaking out on issues on which he feels strongly, because he is "not that stupid".

In his address to the nation on Friday, he said: "I now solemnly pledge myself to uphold the constitutional principles at the heart of our nation." He said his new life would mean he could not give so much of his

Working in your 70s

The biggest challenge for those, like the King, who are working in their 70s is adapting to change, according to David Smith, 73, who, for the past 20 years, has been chief officer of the men's charity, 15 Square.

"I think a lot of people get into their 70s and say 'I've always done it this way and this is how I'm always going to do it'," says Smith, who is the same age as Charles. "And that is a recipe for disaster. You have to embrace change."

According to the Office for National Statistics, rising numbers of older people are either working or looking for work. More than half of those are men over 65. Whether forced into a job out of economic necessity or out of duty, some of the challenges may be surprisingly similar.

As the chaplain of a private school in the Cotswolds, 73-year-old Bob Edy finds dealing with paperwork and documents on the computer the biggest challenge. He thinks Charles will not find it easy to read lots of official documents, day after day.

"It's partly due to mental tiredness, but also my eyes are not quite as good as they were."

Vanessa Lampert, 73, owns Focus Force, which recruits people for market research and focus groups. While she loves working, she is finding it harder to handle the pressure. "I get more stressed and more tired," she says, arguing it's crucial to stay fit, and to notice when you need a rest. "That's the important thing – to pace yourself."

Peter Gluckman, 75, an organisational consultant, says he often walks into a meeting and doubles the average age in the room. "You've got this tension that arises from young people thinking you might be very wise and experienced, but could drop dead at any moment."

Prince William may be interested in this tip from Smith: mutual support is essential when you have younger colleagues. "Make them feel part of what you are doing. Don't try to do everything yourself."

Donna Ferguson

time and energies to the charities and issues that he cared so deeply about.

Sir Jonathon Porritt, who was co-founder of the Prince of Wales's Business & Sustainability Programme, and advised the prince on the environment, said: "He's never going to resile from the ideas and passionate convictions, but the way he will bring them into his role as a constitutional monarch will be completely different."

"I have a sense that history will judge us fortunate to have had someone with a very deep perspective on those issues because he's thought about them more than any other politician I have come across."

Despite King Charles's pledge to operate within "constitutional parameters", Ed Owens, a royal historian and commentator, said King Charles is still at risk of being at loggerheads with his government over climate change. He said: "Charles is not going to give up the platform on climate change because it is so integral to his public image, and he will continue to talk about it. We now have Jacob Rees-Mogg in the cabinet as business and energy secretary, who has expressed scepticism about fighting climate change. It's potentially extremely problematic."

It has been reported that King Charles and the Queen Consort may move into an apartment in Buckingham Palace, similar to the arrangements in Downing Street, like a "flat above a shop". One option likely to be considered in any review is whether there may be increased public access to the palace and gardens.

King Charles is likely to benefit from a surge in public support in the aftermath of the Queen's death, but royal experts say a reshaped monarchy will present its own risks. The visibility of the monarchy relies on the often humdrum, daily rota of royal duties, from opening civic buildings to attending charity events. In 2017, the Queen carried out 296 engagements in the UK; the Duke of Edinburgh 131; Prince Harry 139; and the Duke of York 220, according to an



The royals on the balcony at Buckingham Palace in 2018. Charles said that year that he would stop speaking out about issues when he became king. Rick Gold/Capital Pictures

analysis by Tim O'Donovan, which he publishes each year in a letter to the *Times*. The number of royals on front-line duties is dwindling.

It was not envisaged when the royals moved towards a more streamlined operation that the Duke and Duchess of Sussex would move overseas, withdrawing from royal duties and firing broadsides from across the Atlantic. One royal observer said: "Charles is in a bind. He needs more royals who appeal to young people."

Perhaps more serious for King Charles are the controversies over the fundraising activities of his charitable operations. The Metropolitan police said in February it had launched an investigation into his charity, the Prince's Foundation, after allegations of offers of honours or British citizenship for donations to his charities. The charity's chief executive, Michael Fawcett, a former valet to King Charles, resigned in November 2021. Clarence House has said previously that King Charles had no knowledge of the alleged offers.

In June, the *Sunday Times* revealed that King Charles had accepted cash donations totalling about £2.5m that had been made to the Prince of Wales's Charitable Foundation. The Charity Commission said in July that it had no concerns about the governance of the charity and was not launching an investigation.

Tom Bower, author of the biography *Rebel Prince*, said King Charles is facing very tough challenges. "He will struggle because to follow the Queen is impossible, and to shake off his controversial past will be monumentally difficult."

Porritt said the controversies involving the charities were linked to fundraising that he would no longer be involved in: "It was difficult for him as Prince of Wales because he had an incredible range of commitments, and he had to raise the money."

The country and global community would now benefit from King Charles's "instinct for bringing people together", said Porritt, adding: "He's often hosted initiatives where he has brought people together with dramatically divergent views. People who would never have sat in a room together. He is always seeking to establish common ground."

At 73, Charles is the oldest person to ascend to the British throne. Bob Morris, a former civil servant and honorary member at the Constitution Unit at University College London, said the test of the new king would be continuing the royal family's success in adapting to change: "We are a very different society from what we were in 1952. It's a massive change, and the royal family has done the right things and has adjusted. It has been sink or swim, but they've shown shrewd judgment."

Britain's new monarch ... as foreseen on stage and screen

Fiction

Vanessa Thorpe

Arts and Media Correspondent

Mike Bartlett reflects on his 2014 stage hit *Charles III* and the difficulty of depicting 'future history'

Stage and film dramas have fictionalised the lives of Queen Elizabeth II and Diana, Princess of Wales, but rarely has Prince Charles been placed centre stage. The few writers who have imagined him as a future king have tended to portray him as an enlightened hero, a monarch who might stand up to a malign political regime in Westminster.

Eight years ago, the playwright Mike Bartlett, perhaps best known for creating the popular television series *Doctor Foster*, surprised London theatre audiences with *King Charles III*.

Written in blank verse, like a modern-day Shakespearean history play, the acclaimed drama told of the accession to the throne of the Queen's eldest son. This weekend, Bartlett has watched scenes he had dared to envisage for the stage now playing out in real life.

"Sitting at my desk on Friday, I could hear the bells ring out, as they do in my play," he said. "These first days of hearing the words of King Charles III spoken on television have been strange, along with growing talk of the funeral."

Writers, Bartlett suspects, have generally not been drawn to describe such an alien world, despite the fact that even when he wrote his own play it was clear that the Queen would die fairly soon and that her son would accede.

In Bartlett's work, which was premiered in 2014 at the Almeida theatre in Islington, north London, with the late Tim Pigott-Smith in the title role, the new king takes issue with proposed government legislation to limit press freedom. He withstands pressure from parliament and ultimately, from within the royal family. A piece of what Bartlett calls "future history", it also contains some uncanny predictions.



"Some of the specifics I got wrong," said Bartlett. "Prince Harry did not go on to marry a republican Londoner, as in my

play, but many of the attitudes and basic psychology were there."

An evocation of national mourning after the Queen's funeral opens his drama. "It was one of the things the director, Rupert Goold, was so good at. He made sure we touched on the strong feelings of the country, although I was wondering why we needed all that when my play is about the decisions the King takes later."

But Bartlett was not the first to dream up a new king who would go against the legislature to protect his people. In 1993, a television drama adapted by Andrew Davies from Michael Dobbs's sequel to the original *House of Cards* was screened. *To Play the King* saw Michael Kitchen cast as a future monarch locked in a power struggle with a machiavellian Conservative prime minister, Francis Urquhart.



LEFT
Josh O'Connor as the young prince in Netflix's *The Crown*. Alex Bailey/AP

BELOW
Tim Pigott-Smith plays Charles III as a man standing up for his principles. Johan Persson

Projecting this role of public champion on to Charles is not difficult, thinks Bartlett. He said: "The question is already there; how does a man who is so committed to certain causes now put all that down? In the case of the Queen, no one really knew what she thought. But because of the life the Prince of Wales led, we know his views."

The mystique of the monarchy is significant: "The King, after all, was supposed to be appointed by God and even to be rather godlike himself. But we are seeing the last vestiges of all that, since we now all know more than we want to know, in some ways, about their personal lives."

Bartlett suspects this is why he set his play in a time to come: "The future is still a mystery. Especially now, as Charles has become king at a time of such national unease, when we are questioning our identity."

More often, depictions of the former Prince of Wales have presented him as part of an evolving family saga. In Steven Knight's screenplay for the intense film *Spencer*, starring Kristen Stewart as Diana, the actor Jack Farthing appears as her unsupportive husband. Josh O'Connor also

took on the role of the uncomfortable young prince in *The Crown*, Peter Morgan's Netflix series. He is to be followed by Dominic West, who will play opposite Imelda Staunton as the Queen in the fifth season of the hit show, which is due to be broadcast in November.

Morgan first handed the part of the future king to Alex Jennings, who played him in *The Queen*, the film he wrote for director Stephen Frears. With Helen Mirren in the role of the monarch, it arguably started the bold trend for representing the contemporary royal family on screen.

West initially found it "disconcerting" to get the part of Charles in *The Crown*: "I kept telling the producers that they had cast the wrong person. But they explained that this was not a show of imitations. That was difficult though, as this is a real person who

is hugely famous and recognisable."

The issue of impersonation, or even the kind of satirical caricature seen in Harry Enfield's portrayal of Charles in the television sitcom *The Windsors*, has to be dealt with by anyone who tackles the part.

"Tim Pigott-Smith did not do an impression in my play, and there was no mockery in it," said Bartlett. "He didn't feel he had to be faithful to the real man in that way because the focus is the constitutional role rather than his private life."

"The verse couplets helped with that. And there is a speech where he talks about his *Spitting Image* puppet. That was so we could dispense with the idea of caricature and leave space for the actor."

The playwright received no royal feedback at the time of the first production of *King Charles III*, although there was a suggestion that Clarence House had taken note when word came through that Pigott-Smith should not be wearing a wedding ring, since the real prince did not.

"It might be worth watching the filmed version on BBC iPlayer now, as I doubt it will be performed again for quite a while," Bartlett suggested.

ON OTHER PAGES

King of what? Views from across the UK News, page 14

William: hands-on father, with a relaxed style News, page 16

The monarchy & the nations

‘Charles has big shoes to fill’: how the union’s bonds could be tested



Scotland



Wales

‘It’s going to change attitudes. It will be a long journey for him’

The evident connection that the Queen felt for the Highlands of Scotland and the people who lived there was reciprocated a thousandfold. But even in the sharpness of grief, there is a recognition among many Scots that although King Charles has inherited his mother’s title, he has yet to pass into the same esteem and affection they held for her.

That Scots were attached to the character and constancy of the Queen herself rather than the institution of monarchy is clear from polling. In May, the British Future thinktank found only 45% in Scotland wanted to retain the monarchy – compared with six in 10 people across Britain – while 36% believed the end of the Queen’s reign would be the appropriate moment to become a republic. With the anticipation of further constitutional ructions this year as the supreme court considers whether the Scottish parliament may legally hold a second independence referendum, will the new King strengthen the bonds between Scotland and the rest of the UK or contribute to their further unravelling?

The former first minister Alex Salmond insisted before the 2014 independence referendum that Scotland would retain the Queen as head of state if the country voted yes, and this remains Scottish National

party policy. Nicola Sturgeon, however, is believed to be far less enthusiastic about the royal role in Scotland, despite her evident admiration and affection for the Queen.

As they paid their respects to the Queen at the gates of Balmoral, visitors were already reflecting on their new King Charles. Karen Taylor, 48, a midwife from East Kilbride, said: “It’s going to change attitudes – there are people who only support the royal family because of the Queen. And he has big shoes to fill. It will be a long journey [for him] but I hope he’ll do it well and serve well.”

Rob Adamson, a retired events manager from north of Aberdeen, suggested the new monarch needed to become a far more moderate, non-partisan figure. “I wonder how he will choose to adapt to the new situation, as I feel he must do,” he said. “He has been outspoken on society and architecture over the years. That freedom is curtailed by his new role.”

James Mitchell, professor of public policy at Edinburgh University, points out that while the Queen was careful in avoiding political hints or pronouncements, she did intervene on the constitution twice, in favour of the union, at the time of her silver jubilee in 1977 and just before the 2014 vote, when she was overheard expressing her wish that people “think very carefully about the future”.

“The question now is what Charles will do in public,” says Mitchell. “He has not exactly been subtle with his interventions over the years so this could be a real challenge for him and the SNP.” Libby Brooks in Glasgow and Severin Carrell in Balmoral

‘Some like his eco stuff ... but he has a job to do to win people over’

The affection for the late Queen in Wales is undoubtedly huge, and there is a fondness for William, who worked as a search and rescue pilot in the north of the country.

But though he held the title Prince of Wales for more than half a century and is a frequent visitor, attitudes to King Charles among most Welsh citizens are probably not as warm.

“I don’t think people like him as much as the Queen,” said Katie Mal, 37, a youth worker and mother from Cardiff as she watched a ceremony to mark the death of the Queen in the Welsh capital. “I think some people like his eco stuff, that will go down well. It just feels weird saying ‘King Charles’ and I think he has a job to do to win people over.”

Instinctively, Mal believes the monarchy ought to go. “I work with the poorest people in society and feel the royal family helps uphold the class system.” But on the other hand, she sees the royals as a “spread” that holds the four countries together. “It unites Britain in a way, something the nations have in common. Perhaps

that needs to be a focus for Charles.” Her friend, Jenny Lee, 37, a teacher and mother, agreed. “The Queen is all we have ever known. Hopefully Charles will keep us united. He’ll have a lot of pressure on him. We’ve known the Queen for so many years. He’ll have to build on that.”

Marion Loeffler, a reader in Welsh history at Cardiff University, said that the Queen’s connection with Wales had been solid. “I think she tried to pass this on to Charles but it hasn’t worked as well. He learned a little bit of Welsh before his investiture, patronised the Royal Welsh Show, works with the Welsh wool industry but the Queen remained the figurehead.”

Before Charles announced that William would be the new Prince of Wales, a petition was launched calling for the title to be abolished because it is seen as symbol of subjugation since Edward I of England claimed it for his son in 1301.

“There’s a possibility he will win people over,” said Loeffler. “But Elizabeth was very young when she came to the throne. She had decades to make her mark. King Charles is already an elderly man.”

Craig Prescott, an expert on the monarchy at Bangor University, said the presence of the monarchy was weaker in Wales than the other nations – there is, for example, no official residence.

“There is a growing Welsh independence movement that is based on a distinct Welsh identity. That runs against the idea of monarchy. I would say Charles has a job to win over Wales,” Prescott said. Steven Morris in Cardiff

BELOW
Katie Mal and her son Elliott after watching the gun salute at Cardiff Castle, above, to mark the Queen’s death. Sam Frost/the Observer



TOP
Flowers and tributes are laid at the gates of Holyrood House in Edinburgh in memory of the Queen. Katherine Anne Rose/the Observer

King Charles arrives at a time of surging nationalism in Scotland, Wales and Northern Ireland. Observer writers around the UK report that following in the Queen's footsteps will be far from simple



Northern Ireland

'I would love William to step in. I can't wait for William to be king'

A new mural in Belfast ends in the exclamation – “The people's Queen is dead, long live the King!” – but many unionists in Northern Ireland appear underwhelmed by King Charles III.

Partly it is shock and grief at the death of a revered monarch many had expected to live to 100. They need time to mourn what has been lost before cheering the replacement.

And partly, for some, it is a sense that the 73-year-old king is too familiar, too old, to generate excitement about a new reign.

“We have to support the King now,” said Carol Irwin, 58, after laying a wreath at a mural of the Queen off the Shankill Road in Belfast. “But it does feel strange saying ‘God save the King’. I would love William to step in. I can't wait for William to be king.”

As a Northern Ireland loyalist, however, Irwin is proud of her loyalty to the crown, no matter who wears it. “We'll still support Charles. The union jacks will be flying from the houses as normal.”

Joan McCullough, part of a small crowd outside Hillsborough Castle, a royal residence in County Down, voiced misgivings. “I don't know if people will look up to Charles the same way. He has a very hard act to follow. I wouldn't have the same respect for him – I was a Diana fan. I'd rather jump to William.” As she

spoke workmen erected a scaffold in preparation for the King's visit to Hillsborough this week.

The subdued response belies the fact that by one count Charles, as prince, made 39 official visits to Northern Ireland, plus additional visits to the Republic of Ireland, more than double the number of times his mother crossed the Irish Sea. He has criss-crossed the region shaking hands, presenting awards, opening new buildings.

That, and being his mother's son, earned respect. “Charles is no spring chicken but he's learned from the best. He will know what her wishes were,” said Stuart Ward, 43, from east Belfast.

Stacey Graham, 32, echoed the sentiment. “I don't think the Queen would leave us in his hands if she didn't think he was up to the job.”

Joy Crawford, 51, said the Queen, even in death, would keep “the Firm” on track: “I think Charles will be able to keep things together. He will always have his mother by his side.”

In the nationalist Falls Road area of Belfast many people shrugged when asked about Charles. Prince or king, it made no difference because he was not their monarch, they said.

Rory Carroll in Belfast



TOP
Floral tributes at a mural in west Belfast. Right, mourners John and Gladys Reid at Hillsborough Castle yesterday. Paul McErlane/the Observer

'He's a different kettle of fish': royal sceptics hope their time will come

Republicans

Mark Townsend
& Waseem Mohamed

Some anti-monarchists are self-censoring on social media now but expect renewed debate on the monarchy

For Matthew, the Queen's death is double edged: “There's cause for celebration in the sense that it might kickstart the end of the monarchy – but it's frustrating because I daren't say that to anyone but my wife!”

He admits crafting several Facebook posts arguing that the death of Queen Elizabeth II ought to preempt the UK's transition to a republic but has shied away from pressing send. “A lot of people seem very emotional at the moment and I don't want to be the target of a massive pile-on by trolls,” said Matthew (not his real name).

Other republicans admit they feel bullied into supporting something they don't believe in. “I feel unable to express an opinion without being branded disrespectful, so therefore I've been funnelled into complying with the country's grief,” said Aisha, who also requested a pseudonym.

“As someone who believes the monarchy is an outdated concept that compromises our democratic right and signifies colonialism, I am suddenly being turned into the bad guy for deciding not to celebrate that aspect of the Queen's life.

“People blur the line between her as a person who did a lot of amazing things and her as a queen, and that's where they get defensive,” she said.

However, groups representing the views of Britain's republicans say that now is not the time to be cowed into suppressing their beliefs.

Aware of supporters electing to self-censor and hearing reports of others admitting they are too petrified to air their views for fear of being cancelled, the main republican campaign group is actively pushing calls to abolish the monarchy.

“Obviously people will be careful not to cause offence, but this is also a public office that needs to be debated,” said Graham Smith, spokesperson for Republic, which is campaigning to replace the monarchy with an elected head of state. “People still have every right to say whatever they think – they shouldn't feel cowed. But there is a lot of concern, particularly on social media, about being censored or saying the wrong thing.”

As coverage of the Queen's death continues to dominate broadcast schedules, Smith anticipated ambivalence would become the overriding response for millions during the days ahead. “There is an appetite for a lot of this, but there will be a point where people feel it's going too far or going on for too long. There's going to be a lot of people switching over to Netflix and other streaming channels.”

The saturation point for many, he envisaged, would be the middle of this week and although he anticipated overt republican and anti-monarchy sentiment to decline around the Queen's funeral, he expected a resurgence soon after, when many predict the UK will enter a different era of debate over the future of its royal family.

Smith believes admiration for the Queen has largely repressed republicanism, with the issue likely to be imbued with renewed energy. “The Queen was the monarchy for most people and has been all our lives. Charles will not inherit that level of deference and respect, and this really does change the whole dynamic,” he said.

It was notable, the group said, that even during the hours immediately following the announcement of the Queen's death on Thursday evening, it received a rise in support. Republic

ON OTHER PAGES

Slowly but surely, the power and purpose of the monarchy is evaporating
David Edgerton,
Comment, page 44

recorded more than 2,000 new followers during the 24 hours after the announcement. “We're also getting an influx of people signing up to us,” added Smith.

Although polls have consistently shown that the vast majority of Britons back the monarchy – republicans have long accepted they had no chance of changing the system while the Queen was alive – support for the monarchy has been falling.

“Charles is a very different kettle of fish. If support was dropping anyway, it's not going to go up,” said Smith.

Polling ahead of the celebrations for the country's first-ever platinum jubilee earlier this year suggested that 62% of Britons said they supported the monarchy. A decade earlier, however, the same polling company – YouGov – reported that figure was 11 points higher, at 73%. YouGov polling also revealed that almost a quarter – 22% – of people in the UK now support abolishing the monarchy, a pronounced increase from a decade earlier.

The royal family



LEFT
Camilla has a strong record on charitable causes.
Reuters

Camilla: an image remade by charities and cooking

The new Queen

Joanna Moorhead

In his first address as king, Charles talked about how much he had come to rely on “my darling wife Camilla”. At 75, the new queen is older than her husband, and at an age when most people are well into retirement, enjoying freedom from work and the delights of grandparenting. Will she relish the role?

Perhaps the truth is that their romantic struggles, plus their well-suited personalities, have set them up for what once seemed impossible: a fulfilled life alongside one another.

“It would have seemed unbelievable at one time,” says Richard Fitzwilliams, former editor of the *International Who’s Who* and a commentator on royal events. “But the way she will cope is the way the two

‘It would have been unbelievable at one time, but she will cope with everything, if they are together’

Richard Fitzwilliams, editor

of them cope with everything – and that is, together. They’re ideal for one another: they share the same sense of humour, the same interests and the same friends.”

In his speech Charles referenced his wife’s “loyal public service”, but some see that as a process of sanitisation after a past sullied by her affair with the husband of arguably the world’s most popular princess.

Fitzwilliams agrees that, even 25 years on from her death, Diana has booby-trap potential for Camilla. “It’s a challenge whenever there’s a situation around Diana – for example, the

next series of *The Crown* will focus on her life, and that could prove very unhelpful.”

But the past, even a past that starred glamorous Diana, has proved easier to leave behind than many would have predicted a quarter of a century ago. Charles and Camilla have massaged her role in public life – notably hiring PR guru Mark Bolland to work his magic. Cleverly choreographed media appearances have helped change perceptions of her – a recent example being when she joined Mary Berry on TV screens to announce the winning recipe in a competition to design a Platinum Pudding dedicated to the Queen.

Camilla undoubtedly has a strong and genuine record on charitable causes. Closest to her heart is the medical condition her mother suffered and the organisation set up to support those affected. Today it has more than 60 employees, and in 2019 it was renamed the Royal Osteoporosis Society. Chief executive Craig Jones says the change was patron Camilla’s idea, something she felt would give the charity more clout and credibility.

“Osteoporosis is a difficult cause because it’s surrounded by stereotypes and defeatism,” he says. “People think breaking bones is an inevitable part of getting older. Camilla knows it isn’t.”

Both Jones and Clare Periton, chief executive of the Helen & Douglas House children’s hospice in Oxford, of which Camilla is also patron, says she is down-to-earth, unstuffy and engaged. “She knows about children’s hospices,” says Periton. She understands what they’re about, and time after time families who are daunted by meeting her come away saying they can’t believe how normal she seems.

The hope for her supporters is that she can carry these qualities through to her new role as Queen Consort, something that will ensure the public get behind her as much as the King.



‘Hands-on father’ with a more relaxed style

Prince of Wales

Donna Ferguson

William will be a less formal, more tactile and more media-savvy Prince of Wales than his father – and he will continue to be a “hands-on father”. These are the predictions of royal correspondents who have spent years observing the new Duke of Cornwall.

He will be able to connect better with younger generations and will carry out his duties as heir apparent in a more relaxed way than Charles, while simultaneously taking a finan-

cially responsible and more circumspect approach to his role, they say.

“There have been quite a lot of question marks over the way Charles’s charities operate and where the money comes from,” said Nicholas Owen, a former ITN royal correspondent. “I think William is less likely to go along easily with people saying, ‘Oh, everything’s all right, sir, no, leave it with me, that will be fine’”

Owen added: “I think he’s more likely to ask questions about people. ‘Why are we offering them an honour? What have they given us?’”

William is also likely to be less standoffish than his predeces-

Prince William with George, Charlotte and Louis at Kensington Palace in 2020.

Photograph: The Duchess of Cambridge/Getty

sor. "There's going to be a lot more friendly handshakes and possibly hugs, rather than the formality that we've seen in the past," said Charles Rae, a former royal correspondent for the *Sun* and author of *The Queen Mum: Her First 100 Years*.

It was William, he noted, who started hugging the Lionesses as they approached him to receive their Euro medals. "He hugged the first two or three, who he knew quite well, and missed some others. But the girls at the back saw this and they grabbed him and put their arms around him. And he was just full of smiles."

This weekend William released a statement expressing his emotions about the death of his grandmother.

"It will be some time before the reality of life without Grannie will truly feel real," he said. "She was by my side at my happiest moments. And she was by my side during the saddest days of my life." He also said that he and Catherine had benefited from her guidance over many years and that "my three children have got to spend holidays with her and create memories that will last their whole lives".

Owen thinks William will be more media savvy than Charles was as Prince of Wales and "rather more circumspect when it comes to controversial issues". "He won't be afraid to speak his mind, but he'll probably pick his targets a bit more carefully."

Katie Nicholl, royal correspondent for *Vanity Fair* and author of *Her Majesty The Queen: The Official Platinum Jubilee Pageant Commemorative Album*, also thinks William will be more politically neutral and cautious than his father. "He's seen his father heavily criticised for what the media have deemed to be 'meddling' in political issues. William will have learned from his father's experiences and he's going to be very mindful not to be seen to be interfering in political matters."

This won't stop him trying to connect with his younger future subjects on social media and campaigning for causes he feels strongly about, such as conservation, homelessness and mental health, she said. "He'll make his voice heard on important issues – but he'll be careful to sidestep some of the criticism his father came in for."

Owen thinks William will support his father's efforts to create a "slimmed down" monarchy. "The King has already started that process of getting fewer members of the royal family on frontline duty." He will continue to focus on his charities and family, the correspondents predict. "He will continue to want very much to be a hands-on father," said Rae.

Wesley Kerr, former BBC royal correspondent, said Charles's decision to invest William as Prince of Wales immediately was "a fantastic vote of confidence". He expects a lot of Prince William's time will be occupied in being the executive chair of the Duchy of Cornwall estate. "Charles has managed it in a particular way, in terms of the emphasis on sustainability," said Kerr. He believes William will continue to prioritise this.

Expat royals are eclipsed ... until those memoirs

Harry and Meghan

Lois Beckett

At Ye Olde King's Head, a British pub and gift shop in Santa Monica, California, news of the Queen's death turned the shop into a meeting place for British expatriates and sentimental Americans, said Dusty Kerr from Leeds, who has worked there for 23 years. "She's well missed," she said.

As people bought commemorative teapots and tea-towels, and drank toasts to the Queen's memory in the pub, there were plenty of questions about what kind of king Charles would be, Kerr said, but little talk of California's most famous British expats.

"Nobody's done any negativity today," she said. "Not been really hearing much about that – it's all about Elizabeth."

It's unclear whether the Queen's death will do much to change the path Harry and Meghan have begun to chart for themselves in California. In his first address to the nation, King Charles III gave their choice his stamp of approval, saying: "I want to also express my love for Harry and Meghan as they continue to build their lives overseas."



The Duke and Duchess of Sussex outside Windsor Castle yesterday. Getty

The couple live in the celebrity enclave of Montecito, in a mansion reportedly purchased for \$14.65m (£12.7m), and have started Archewell, a combination of nonprofit and for-profit ventures that aims to "unleash the power of compassion to drive systemic cultural change".

More scrutiny of Windsor family dynamics, and the role the two royal dissenters might play in the reign of Charles III, is now likely, given the anticipated release of Harry's memoir. The book is expected to delve into his and Meghan's life in the UK before their departure to California.

The reception of the Sussexes' endeavours may vary widely. *The Cut's* August profile of Meghan sparked bitter criticism in the British press and plenty of eye-rolling in the US,

but Meghan subsequently received "huge cheers" at a speaking event in England. Jasmine Guillory, a *New York Times* bestselling author who has followed Meghan and Harry's relationship, said: "I love that she is creating her own story. A lot of people want her to back down, be quiet and stay out of the spotlight. That's not what she wants, and that's not what Harry wants either."

Guillory, whose 2019 novel *Royal Holiday* was inspired by the couple's story, said she cannot help but hope for some Windsor family reconciliation for Harry and Meghan, perhaps one that happens far out of the public eye.

"I am a person who likes to write happy endings," she said. "I do hope that [Harry's] relationship with his family gets better."

The former Duchess of Cambridge will carve out a new path for herself.



A new path, a new role and a title steeped in history

Princess of Wales

Sophie Zeldin-O'Neill

The former Duchess of Cambridge intends to "create a new path" as she takes on her role as Princess of Wales, she has said.

King Charles confirmed the change to the roles of heir apparent Prince William and his wife in his first speech to the nation as monarch on Friday evening.

He said: "Today, I am proud to create him Prince of Wales, Tywysog Cymru, the country whose title I have been so greatly privileged to bear during so much of my life and duty."

"With Catherine beside him, our new Prince and Princess of Wales will, I know, continue to inspire and lead our national conversations, helping to bring the marginal to the centre ground where vital help can be given."

The Princess of Wales title has been used since the 14th century by the wife of the heir apparent to the English, and later British, throne.

It has not been formally used since William and Harry's mother Diana died in 1997, when William was 15 – and is likely to be hugely emotive for many because of the close associations with her.

When Camilla married Charles in 2005, the decision was taken that she would not use the title despite her being entitled to do so, out of respect for Diana.

The former Kate Middleton is the daughter of Michael and Carole Middleton, a businessman and former air stewardess. She met William while studying history of art at the University of St Andrews in Scotland. They married in 2011.

During her marriage, Catherine, 40, has demonstrated charitable interests in early years development, mental health, art, sport and addiction.

In February 2022, she made a surprise appearance in CBeebies *Bedtime Stories* where she read *The Owl Who Was Afraid of the Dark* by Jill Tomlinson as the conclusion of Children's Mental Health Week.

In May, she and William voiced the Mental Health Minute message, which was broadcast on every radio station in the UK, asking listeners

to help people around them who suffer from loneliness.

It is believed that in her more senior role, she is likely to undertake more royal engagements and take on more patronages.

A source said: "The new Princess of Wales appreciates the history associated with this role but will understandably want to look to the future as she creates her own path."

Catherine remained in Windsor with the pair's children, George, Charlotte and Louis, on Thursday when William travelled to Balmoral to be with the Queen after she was placed under medical supervision.

The couple recently moved from Kensington Palace to Adelaide Cottage, a more modest four-bedroom house on the Queen's Windsor Castle estate. The children were enjoying their first day at nearby Lambrook School when their great-grandmother died.

King Charles confirmed that William would also assume the Scottish title of Duke of Rothesay, and Catherine becomes Duchess of Rothesay – a title she can use on visits to Scotland if she prefers.

William and Catherine also succeed Charles and Camilla as the Duke and Duchess of Cornwall. They remain the Duke and Duchess of Cambridge but the new titles take precedence.

World reaction

Personal ties, diplomacy and charm: the King will need them all to win over Africa

Africa

Jason Burke

Africa Correspondent

To carry on the work of his mother and confront the legacy of colonialism will require unique skills

Of all the rulers in Africa over recent decades, only one could claim power that extended across the entire continent year after year – and she lived in central London.

The passing of Queen Elizabeth II has prompted an outpouring of tributes and testaments, but also difficult questions that may pose a challenge to King Charles III as he seeks to continue his mother's work in Africa.

The most famous of the Queen's many voyages to the continent was to Kenya in February 1952. Aged 25, she had spent the night in a treehouse, rising at dawn to view wildlife before learning of her father King George VI's death and her accession to the throne.

Last week Uhuru Kenyatta, president of Kenya, called the Queen "a towering icon of selfless service to humanity and a key figurehead of ... the entire world". Among the many major historical actors in Africa that she knew personally was his father, the independence leader and Kenya's first president, Jomo Kenyatta.

Such ties, reinforced by the Queen's instinctive sense of diplomacy and charm, helped Britain to cope with a potentially traumatic end to the nation's imperial power across much of the continent, observers say.

"Her grace was absolutely instrumental in ensuring smooth relations before and after independence. Her personal efforts ... were indispensable in accommodating the British to the loss of their empire and enabling independent countries to maintain a relationship with Britain that was emotional without being oppressive," Nicholas Westcott, director of the



Royal Africa Society, told the *Observer*.

A key moment was the Queen's dance with Kwame Nkrumah, president of Ghana, in 1961. This sent a powerful anti-racist message, underlining that the Queen would treat leaders of new countries as equals.

But if the Queen's charm offensive was instinctive and authentic, it also served British strategic interests. The dance in Ghana – the first of 14 British colonies in Africa to win independence during her reign – was credited with stalling both Nkrumah's tilt

'We could not believe that such a young woman could have so much power'

Vincent Rwosire, 84, who was in primary school when the Queen visited Kampala in 1954

towards the USSR and his country's departure from the Commonwealth. The Queen cared deeply about the Commonwealth, which was key to London's influence on the continent.

Some have said the Queen's diplomacy distracted from a less attractive reality: that Britain relinquished its colonies with reluctance and amid significant violence. Her famous trip to Kenya came just as the Mau Mau movement, which aimed to take back seized land and push for an end to colonial rule, gathered pace. Its brutal

repression hurt relations for decades and led to a £19.9m payout by the UK government three years ago.

The shoals of African politics in later years also offered anything but placid sailing.

When Rhodesian white supremacists unilaterally declared their independence in 1965, the Queen was adamant that she would not accept the role of head of state of a rebel regime. When Margaret Thatcher refused to impose sanctions on apartheid South Africa in the 1980s, the

US voices warn of a bereaved nation now facing decline

America

Julian Borger

Washington

The prevailing view from America of post-Brexit, post-Elizabethan Britain is principally one of a country of declining influence which is in danger of sinking on the world stage as a result of mostly self-inflicted crises.

The US news coverage of the day of the Queen's death was overwhelmingly reverent, but by Friday there was

a backlash, noting the bond between the royal family and the imperial past.

Maya Jasanoff, a professor of history at Harvard, argued that the Queen had been the stolid and traditionalist face for a bloody period at the end of the empire, as British forces were fighting independence struggles in Kenya, Malaya and Cyprus.

"These were violent and showed the British extremely unwilling to leave the colonies, which is grotesquely different from the transfer of power that's implied," Jasanoff said.



A girl holds a newspaper picture of the Queen on Friday in Nairobi, Kenya.

She sees the ghost of empire hanging over the current cluster of national crises. "It's a country that, with Brexit, dealt a self-inflicted blow, in part on the basis of certain ideas about what Britain represents, what Britain's role in the world is, and those ideas of Britain's role in the world emanate from the imperial past," she argued.

In the *Washington Post*, columnist Ishaan Tharoor also weighed Elizabeth's culpability for abuses across the remnants of empire after the second world war, and decided she



LEFT
With Nelson Mandela – for whom she was ‘dear Elizabeth’ – in London in 2003. Reuters



LEFT
The Queen and Prince Philip on a state visit to Uganda in 2007. AFP/Getty

ABOVE
Elizabeth with her father, King George VI, in South Africa in 1947. PA

monarch’s displeasure was reported on the front page of the *Sunday Times*, the closest she ever came to a public dispute with an elected politician.

The monarch had other ways of making her views known: a first official visit to South Africa only came a year after the first free elections in 1994. Nelson Mandela, democratic South Africa’s first president and a friend, called her “dear Elizabeth” when they spoke. The Queen apparently welcomed the breach of protocol.

Last week Cyril Ramaphosa, president of South Africa, said that the Queen’s “commitment and dedication ... remains a noble and virtuous example to the entire world”.

Others in South Africa took a different view. The Congress of Traditional Leaders of South Africa confessed to “mixed feelings” even as it sent “heartfelt condolences to the people of the entire United Kingdom”.

“You will understand that we have

was “perhaps not privy to all the sordid details of the operations carried out to preserve her empire”. But he said she had cast herself as “the happy steward of the Commonwealth” of former colonies, noting “its history was hardly benign”.

Pessimism about Britain’s prospects is spread across the US political spectrum. Frank Luntz, a Republican pollster, said: “The UK is at a truly critical juncture. Politically, economically, even ethically, the institutions and the people who lead them are losing

come through a very brutal system of colonisation,” said general secretary Zolani Mkiva.

The leader of the radical leftwing Economic Freedom Fighters party, Julius Malema, told followers that anyone mourning the Queen was celebrating colonialism and called for reparations from the UK.

There have also been calls for the return of valuable diamonds mined on the continent now among the crown jewels, while BBC News Africa had to urge its audience to be more “respectful” when its account was flooded with posts highlighting the negative impact of British colonialism after the network sent a tweet celebrating the Queen’s “longstanding connection” to the continent.

The royal family has recently sought to address Britain’s imperial past, often appearing to be ahead of Downing Street in tackling difficult issues. As prince, Charles gave a conciliatory speech in Barbados last year referring to the “appalling atrocity of slavery” that “forever stains British history”.

But though he has travelled widely on the continent, the new king may still struggle to match his late mother’s combination of charm and knowledge. From Cape Town to Algiers to Kampala – which she visited in 1947, 1980 and 2007, respectively – the Queen was respected by rulers and welcomed by hundreds of millions of people.

“When the Queen visited Uganda in 1954, I was in primary school. She was a young and small woman who looked very humble. She was very admirable and smiling,” Vincent Rwosire, an 84-year-old retired postal worker, told Reuters. “We could not believe that such a young woman could have so much power.”

The links between African nations and peoples and the monarchy will evolve in new ways, observers say.

“It will be the next generation that will define what the new relationship should be,” said Westcott.

the faith and trust of the people they lead. The one steady, predictable force was the Queen, but now she’s gone. Candidly, I fear for Britain’s future.”

Before the Queen’s death, US media stories have focused on recent crises. “To get out of this deep downward trajectory, there has to be significant innovation,” said Elizabeth Carter, assistant professor of political science at the University of New Hampshire. “Continuing with the old tools and playing by the old rules of the game would lead to a long-term decline.”

A day in the life

François Hollande, the former president of France, has recalled how the Queen once asked him if the Republican Guards’ orchestra could play the Beatles at a state dinner. Hollande hosted her in June 2014 for a visit marking the 70th anniversary of D-Day. “The Republican Guard was playing and I asked her what she would like and she said: can they play the Beatles? So the orchestra played several songs,” Hollande (right) told Reuters.



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The Queen & her prime ministers



Churchill to Truss: the 15 PMs who took their counsel from the Queen

Politics

Gaby Hinsliff

Some of them brought comfort, others caused humiliation. But she rarely gave any clues about her own attitudes

For seven decades, she bore intimate witness to the shifting of power around the globe. Coming to the throne in the distant era of Stalin's Russia, Elizabeth II reigned through wars cold and hot and through sweeping economic change. She presided over Britain's retreat from empire and its emergence as a modern networked power, but also its struggle to forge a post-Brexit identity and the beginning of a painful reckoning with colonialism. With her going a unique institutional memory, a reservoir of insights shared with 15 prime ministers.

The relationship between constitutional monarch and elected politician is an odd one – part bowing-and-scraping deference, part curious intimacy. Tony Blair said she was the one person to whom he spoke freely, knowing it wouldn't leak, and the Queen herself once described her function as “a sort of sponge”, soaking up confidences. But it also, she added, occasionally involved offering governments a different point of view: “perhaps they hadn't seen it from that angle”. She was a mistress of soft power, knowing when to project full

regal majesty and when to play kindly grandmother, and a unique diplomatic resource. At times she could make Britain's case to a foreign head of state better than any elected politician. (Contrast Emmanuel Macron's spiky relationship with Liz Truss and the genuine warmth of the French president's tribute to the Queen.) Never party political, she was nonetheless core to the body politic, and her relationships with successive prime ministers help tell a story of what Britain has become.

In February 1952, a nation finding its footing in a postwar world acquired a 25-year-old Queen still finding hers. She leaned heavily at first on the counsel of Winston Churchill; after he retired in 1955, she wrote to him that no other PM could ever “hold the place” of her first. Her second, Sir Anthony Eden, would meanwhile lead the country into national humiliation.

The failed invasion of Egypt now known as the Suez crisis was a hard lesson in wartime statecraft and in the decline of Britain's influence over former colonies. Under Harold

Macmillan, who became PM in 1957 and with whom she developed a close rapport, she oversaw the unwinding of empire and the founding of the Commonwealth. But it was her first Labour PM, Harold Wilson, who brought the “wind of change” – Macmillan's phrase, coined to signal the end of Britain's resistance to independence movements – back home.

Wilson's background was humbler than that of his predecessor Sir Alec Douglas-Home, yet he enjoyed a relaxed relationship with the Queen. His was the era of the space race, the “white heat” of technology, and personal liberation: homosexuality decriminalised, abortion legalised, and a swinging 60s culture that risked making the royals look stiff. In 1969, the Queen duly allowed TV cameras into Windsor Castle for an intimate documentary showing the family's human side. The era of mystique and distance was ending.

In 1970, Ted Heath succeeded Wilson, in eerily familiar circumstances: industrial unrest, rocketing inflation, an oil price shock and energy shortages. The Queen wanted

to acknowledge these hardships in her 1973 Christmas message, but Heath vetoed it. Might the new King have more leeway this year?

Wilson's short-lived return in 1974 gave way in 1976 to James Callaghan, PM through both the high of the Queen's silver jubilee and the lows of the winter of discontent, but still reportedly a favourite of hers. In 1979, however, came a milestone: her first female PM, Margaret Thatcher.

Despite much speculation about the two women's personal differences – Thatcher clearly didn't enjoy trudging across grouse moors at Balmoral – the real tension was over policy. Thatcher's reluctance to increase sanctions against an apartheid-era South Africa enraged Commonwealth leaders, and the Queen reportedly sided with the latter.

Thatcher's downfall in 1990 saw more bitter political infighting over Europe under John Major. But the Queen appreciated Major's support during her own “annus horribilis” of 1992, with Prince Charles's marriage unravelling and some asking whether the monarchy could survive. Five years later, Princess Diana's death brought those questions rushing back.

A new PM, Tony Blair, deftly caught the mood of grief for the “people's princess”, but the Queen came across as too remote, and relations between No 10 and the Palace deteriorated.

Rumours spread that the Queen was unhappy with New Labour's plans to ban fox hunting and reform



TOP ROW (l-r)
The Queen
with Winston
Churchill,
Sir Anthony
Eden, Harold
Macmillan, Sir
Alec Douglas-
Home and
Harold Wilson.



MIDDLE (l-r)
With Ted Heath,
James Callaghan,
Margaret
Thatcher, John
Major and Tony
Blair.



BOTTOM (l-r)
With Gordon
Brown, David
Cameron,
Theresa May,
Boris Johnson
and Liz Truss.

the House of Lords. Things weren't much easier after Gordon Brown succeeded Blair in 2007, although the Queen was keenly interested in the banking crisis, asking pointed questions about failures in economic forecasting while visiting the London School of Economics. It was the constitutional upheaval under David Cameron, however, that really tested relations between monarch and state.

Things began well, with a 2011 visit to Ireland in which the Queen candidly acknowledged sufferings under British rule. She gamely joined in a James Bond skit at the following year's Olympic opening ceremony, suggesting a monarch and country at ease with themselves. Two years later, however, came the Scottish independence referendum, after which Cameron was overheard telling how she had "purred with pleasure" at the result – a serious breach of her political neutrality. Worse still, before the Brexit referendum, an unnamed minister told the *Sun* she supported Leave. By 2016, when Theresa May succeeded Cameron, the country was bitterly divided.

Seeking to carve a new post-Brexit role for Britain in the world, May leaned heavily on royal soft power. The then Duke and Duchess of Cambridge led a charm offensive in European capitals, and the Queen's presence helped smooth a difficult 2019 state visit from Donald Trump, who craved her approval. When a politically floundering May was

PA; Getty;
Bettman Archive;
AFP; Reuters; AP

ousted that summer by Boris Johnson, however, something cracked.

Attempting to force his Brexit deal through, Johnson embroiled the Queen in a prerogative of parliament subsequently deemed unlawful. She grieved alone in a socially distanced pew at her beloved husband's funeral the day after Johnson's aides had thrown a raucous lockdown-busting party. The Queen's dutiful willingness to suffer the privations of a pandemic alongside her people contrasted painfully with what now passed for political leadership.

Yet the monarchy had its own troubles in this period, from Prince Andrew's public disgrace to allegations of royal racism in the wake of Prince Harry's break with the family. This spring's ill-judged Caribbean tour by the Cambridges, meanwhile, stirred up demands for reparations for slavery, anger over the Windrush immigration scandal (which erupted on May's watch) and talk of Jamaica becoming a republic. Suddenly, history appeared to be catching up with a monarchy that had long outrun it.

The dying Queen's final public act was the kissing of hands with Liz Truss, sealing one last orderly transfer of political power. The circle is unbroken; the line continues under a new prime minister and king. But who knows where, in seven decades' time, it will lead?

Gaby Hinsliff is the Observer's former political editor

For us who witnessed her entire reign, she was an anchor in a dizzy world

First person

Joan Bakewell



To have sustained a role as constitutional monarch of such a diverse and wide-reaching country as ours is one of the great achievements of Queen Elizabeth's long reign. It will stand in the history books as outstanding in this or any other era.

Her first decade on the throne, the 1950s, was a time of turbulent upheaval – socially, politically, culturally. For Elizabeth II it coincided with her 30s, when many of her subjects were relishing new freedoms and the exhilaration of new ideas and opportunities.

The Queen, meanwhile, was bringing up a young family and also fulfilling the sort of royal duties many of us thought must be a chore. She was remote, wealthy, settled into the life of country pursuits and official events. Yet for those of us who lived through that time it was her very steadfastness as the constitutional monarch, representing continuity, reliability and duty in a world gone dizzy, that anchored the change we were relishing and celebrating.

The 1960s began with a family celebration: the marriage of her sister Princess Margaret to Anthony Armstrong-Jones, who, despite his posh connections, was headlined in the papers as "a commoner". It was good to see the princess happily matched after the 1950s distress of her affair with Group Captain Townsend.

It was a time, too, when the Queen as head of her own family saw its values confirmed and celebrated. She believed in family life, its rules and values. Through her reign those values shifted and changed. Her own children were to divorce. But somehow the importance she had placed on those values continued.

As I began my career, "the times they were a-changing" ... and not just among the giddy young. An enlightened home secretary, Roy Jenkins, saw into law a whole swathe of changes that promoted values of tolerance that became the hallmark of the more enlightened world we know today.

Divorce became easier, homosexuality was decriminalised, hanging was abolished; the whole mood of the times accelerated the changes. But these changes happened because of a secure sense of national identity and continuity epitomised by the Queen's steady-

ing presence in public life. Without a profound belief in the durability of our national institutions, such change would have been bitter and acrimonious.

Over the 70 years of her reign, the country has shifted from a but-toned-up, conventional world that she inherited, to a far easier place, where emotions were freely expressed, joys and hurts given public voice. The world of the internet, of social media, selfies and reality television, invites us to bare our thoughts and our flesh.

In more serious matters of how we treat each other, and those different from ourselves, legislation is now invoked to avoid offending minority sensibilities and consider the lot of the most vulnerable. All this has been paralleled by a more accessible monarchy, happy to go walkabout, at ease with those she meets, unfussed about protocol, while managing in some way to retain dignity and authority.

In my three meetings with Her Majesty, that authority was clear. Shake hands with the Queen and you knew who was in charge: she took just your fingers, rather than grasping the palm, and a gentle

Shake hands with her and you knew who was in charge: a gentle push of the fingers indicated the conversation was over

push indicated in the politest way that the conversation was over.

So, too, in the world at large. Britain has liked to see itself at the fore in movements towards greater freedoms and change. The gradual retreat from empire and the emergence of independent countries has proceeded with relative equanimity: South Africa and Kenya leave behind a troubled history of conflict and violence.

It is hard to know what views the Queen had of such events. But it is certain she would have followed all this with knowledge and concern. She has welcomed leaders from countries both enlightened and tyrannical. In her hospitality she has not passed judgment. Instead, she has gently endorsed the values that underpin our way of life, our governance and our place in the world. She has done that consistently and on our behalf. No wonder the grief at her loss is so great.

Joan Bakewell is a writer and broadcaster

Insulate homes or energy crisis will get worse, ministers told

Preventing heat loss will be more effective in the long term than subsidising domestic bills, analysis shows

Michael Savage
Policy Editor

Britain will be plunged into an even worse energy crisis in a year's time without an immediate plan to improve leaky homes and dramatically reduce demand for gas, ministers have been warned.

The UK ranks among the worst in Europe for the energy efficiency of its homes, according to new research outlining an urgent need to reduce the amount of heat being wasted. Experts are warning that while Liz Truss has bought the government time with her £100bn-plus package to cap energy bills, similarly expensive and unsustainable schemes will be needed unless substantial plans are introduced to improve homes and reduce demand.

Truss's energy package, a measure likely to define her premiership, is already under pressure for a lack of detail. There is further concern that additional help will need to be targeted at the poorest households, while the relatively short-term assistance handed to businesses will also be raised by business groups in the coming weeks.

While Truss pointed to fracking and the expansion of North Sea fossil fuels as a way of increasing the supply of energy, she has already been warned that this will fail to dent prices – while damaging Britain's commitment to tackling the climate crisis. Instead, she is being urged to copy successful policies in Germany and elsewhere to improve the energy efficiency of the UK's houses to reduce demand.

Research from the Institute for Government (IfG) found the UK scored worse than countries right across Europe with a range of climates in terms of the energy efficiency of its homes. Citing analysis of a 2020 study, it found that a UK home with an indoor temperature of 20C and an outside temperature of 0C lost on average 3C after five hours – up to three times as much as homes in European countries such as Germany.

The analysis concludes that UK households and businesses “are likely to still be facing high energy bills in the winter of 2023 – quite

possibly beyond that”. It adds: “If the government focuses only on short-term financial support, and long-term measures unlikely to have a major impact, it will find itself in an even more difficult position in a year's time.”

The UK is particularly vulnerable to spikes in the price of gas. More than four-fifths of UK homes are currently still heated by gas boilers, which is much higher than most countries. The UK's housing stock is also the oldest and least energy efficient in Europe. More than 52% of homes in England were built before 1965 and nearly 20% were built before 1919.

The IfG analysis warns that energy prices are now expected to rise further and stay higher for longer than had been expected earlier in the crisis, with prices potentially remaining as much as four times higher than historic rates into 2025. It means another huge rescue package could be needed unless Truss acts on reducing demand for gas.

Experts believe a serious energy-efficiency programme could have a real impact within a year. The institute pointed to Germany as a success story, where grants, low-interest loans, tax rebates and free expert advice have all been used, resulting in high take-up figures.

“Energy efficiency is a giant hole in Liz Truss's energy plan,” said Tom Sasse, associate director at the IfG. “Bills have gone through the roof – and show little sign of coming down soon – yet the government has no plan to tackle the fact that we have the draughtiest homes in Europe.”

“Borrowing huge sums to freeze energy bills only makes sense if we also have a plan to reduce demand. Announcing a national mission to boost energy efficiency – learning from successes abroad – could make a real difference in reducing the pain coming for households and businesses.”

The costs of Truss's plan will be unveiled this month in a fiscal statement to be made by the new chancellor, Kwasi Kwarteng. The prime minister has ruled out using a wind-fall tax on suppliers to fund the scheme, which Labour has demanded. However, there are already calls for the statement to back further help for the poorest households, who face added pressures from inflation.

The Centre for Social Justice, a thinktank with close connections to senior Conservatives, including the former party leader Iain Duncan Smith, is calling for an increase in universal credit.

**ON
OTHER
PAGES**

Will Hutton
Comment,
page 40

Centrica boss
Chris O'Shea
profiled
Business,
page 48



NHS is ‘over the precipice’, warns nurses’ leader as strike vote looms

James Tapper

Nurses will vote to go on a national strike for the first time in their history because the NHS has “gone over the precipice” and may not survive, the leader of the UK's largest nursing union has told the *Observer*.

Pat Cullen, general secretary of the Royal College of Nursing (RCN), said there is anger among nurses, who feel that ministers do not believe they are important.

In an exclusive interview with the *Observer* before the ballot on industrial action, Cullen recalled a conversation with frontline staff at a major hospital: “They said to me, ‘We’re not important to the government. We were seen as important during the pandemic, but we’re not important now. We don’t think the government will do anything for us’.

“When I talked to them about being



Nurses march to Downing Street this summer in protest at their pay offer.
Hester Ng/Rex

a demoralised workforce, they said: ‘we’re not just a demoralised workforce. We have given up. No one seems to care any longer.’ There is an anger that they have been pushed to this position.

“We need to step up and look after these nurses. If we don’t, it’s scary to think about what will happen. The health service is not just staring over the precipice. It has gone over. And the very people who are trying to bring it back up are being paid the lowest wage we can possibly pay them. If we deplete it any further, there will not be a health service there.”

Cullen has toured the country, speaking to hundreds of nurses in the past few weeks about whether the RCN, which represents nearly 500,000 nurses, midwives and support workers, should go on strike.

An NHS nurse’s starting salary is £20,270, and the average salary is £33,384. The RCN decided to ballot after the government unilaterally gave NHS nurses a £1,400 pay rise, leaving them £1,000 a year worse off in real terms, according to the union. It wants a rise of 5% above inflation to avoid a flood of nurses leaving the profession.

The ballot was due to open on Thursday but was postponed after the death of the Queen, who was the RCN’s royal patron.

“It is probably the most difficult it has ever been for every single nurse – even more challenging and difficult now than it was through the pandemic,” Cullen said, speaking before the Queen’s death was announced. “And I think it’s quite a frightening place for our nursing staff because of the absolutely depleted workforces.”

Nurses are caring for patients with highly complex needs, she said, particularly older patients who have been waiting for surgery for years. At the same time, many nurses find themselves having to use food banks, and can’t afford to cook hot meals or buy school uniforms for their children.

Last week, NHS England said 6.8 million people were now waiting for treatment, a record high, with

377,689 waiting for more than a year. Ambulance waiting times have shot up, with only 58% of patients seen within four hours, far below the 95% target. A man died in an ambulance outside Norfolk and Norwich University Hospital on 22 August while waiting to be admitted, because there were no beds available.

Some patients who are medically fit to leave hospital have waited nine months because there is no social care available for them. Thérèse Coffey, the new health secretary, has said her “ABCD” priorities are ambulances, backlogs, care, and doctors and dentists, while prime minister Liz Truss put “delivering on the NHS” as one of her top three priorities.

Cullen became general secretary in July last year, having been director of RCN Northern Ireland. She has been a nurse for 42 years: for much of that time she worked as a nurse psychotherapist in Northern Ireland’s prisons, and principally with victims of the Troubles.

She is confident she can lead a successful strike. The union has a £50m hardship fund for striking staff whose pay is docked – members of the public have already offered donations as well – and she speaks strongly of nurses’ resolve. She also has experience of industrial disputes, having successfully led a strike in Northern Ireland in 2019.

On the larger stage, Cullen is anticipating a tougher fight, with Britain facing a wave of industrial action as unions try to ensure their members do not lose out as inflation rises above 10%. Rail workers, train drivers, postal workers, bus drivers, council workers, exam board staff, academics, barristers, court staff, teachers, journalists, firefighters and doctors have all taken action or are set to ballot.

Keir Starmer has told Labour MPs not to join picket lines, and Cullen is not expecting particular support from the party for the strike.

“It’s entirely up to them. What I would suggest is that no politician should turn their back on any nurse. If they turn their back on nurses during what will be a very, very challenging time for nurses – if we move to strike – those 500,000 nurses will not forget that, and I think patients will have something to say.”

And if the government believes it can out-wait the RCN, or take them on, Cullen has a warning.

“If the government thinks of trying to set the public against nursing, I’d tell them not to bother,” she said. “The public are smarter than that.”

New home secretary: I’ll stop all small boats crossing the Channel

Braverman upsets civil servants with speech on migrants, trashy TV and back-to-office call

Mark Townsend
Home Affairs Editor

The new home secretary has already prompted consternation among Home Office officials after telling them she wants to ban all small boats crossing the Channel, the *Observer* has learned.

During her inaugural address to departmental staff last Wednesday, Suella Braverman said a top priority would be stopping all Channel crossings. She has also asked all staff to watch “trashy TV” to help their “mental wellbeing”, a source said, specifically citing Channel 4’s *Married at First Sight* and *First Dates* as well as *Love Island*.

The latest series of the ITV2 show drew thousands of complaints about alleged misogynistic behaviour.

Sources familiar with Braverman’s address revealed she told them: “It’s important for people to look after their wellbeing. Best antidote [for work-related stress] is trashy TV.”

Regarding boat crossings, immigration experts say it is practically impossible to halt them as long as the government refuses to offer sufficient alternative safe routes to the UK. Last weekend alone saw another 45 boats arriving in the UK carrying 2,120 asylum seekers, with 8,000 individuals crossing during August, the highest monthly total on record.

“Suggesting she can stop all boat crossings is pie in the sky – it doesn’t bode well,” said a civil service source.

Ending the arrival of small boats was a key objective of Braverman’s predecessor, Priti Patel, with the issue becoming one of political humiliation as each attempt to tackle the crisis led to an increasing number of crossings.

During her address last week, Braverman – who is expected to adopt an even more hardline agenda than Patel – also prompted widespread discontent from thousands of Home Office staff by challenging their working practices.

By telling them to go back into the office, the home secretary reignited the controversy caused by Jacob Rees-Mogg, who has previously ordered civil servants to return to their desks.

Sources added that Braverman, the former attorney general, told them that

she wanted “people turning up and being in the office. [I’m a] big fan of in-person working and team collaboration. I want to see people face to face.”

Her intervention did not go down well with the PCS union, which represents civil servants including 14,000 Home Office and Border Force staff.

The PCS general secretary, Mark Serwotka, said the latest home secretary needed to learn and listen from experienced staff instead of imposing her ideals on the workforce.

He said: “Ordering our members back to the office shows a complete lack of awareness and understanding of what Home Office staff have been doing for the past two and a half years. Most staff in Border Force and the Passport Office have been in the workplace regularly since the start of the pandemic and throughout the countrywide lockdowns.”

“For those staff who adapted to work from home, they have been working efficiently and productively at home and have been hybrid working between the office and home for months. To now imply this arrangement is no good, without any understanding, is not a good start for the new home secretary.”

“Our members, not her, are the ones with the expertise here. She

‘Suggesting she can stop all boat crossings is pie in the sky – it doesn’t bode well’

Home Office civil servant

would be better advised listening to them about ways of working and to see how they can best implement her policies. One of the ways she could get people onside would be to stop the government’s planned 91,000 civil service job cuts and the office closures that will have a massive negative impact on the Home Office.”

During her speech, Braverman outlined other priorities including tackling antisocial behaviour, domestic violence, reducing murder rates and “making streets safer”. She also committed to continue Boris Johnson’s key pledge to put 20,000 new police officers on the streets, with the government about halfway to delivering on the target by 2023.

However, it is dealing with small-boat crossings that sources say will likely define her tenure as home secretary, much as it did with Patel. “Stop people dying and being at the mercy of people smugglers. We need to take a firm stance,” she told staff.

A Home Office source said Braverman addressed her new colleagues in a short speech to set out her priorities and added that roles where it was appropriate had the option of flexible working.

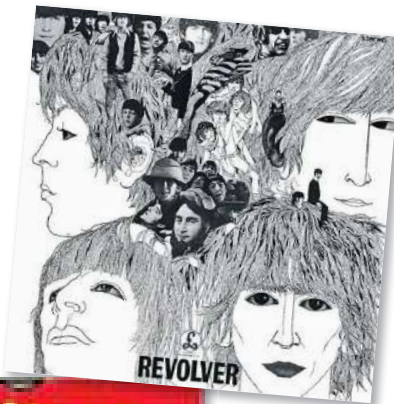
BELOW
Suella
Braverman, who
took over from
Priti Patel as
home secretary.



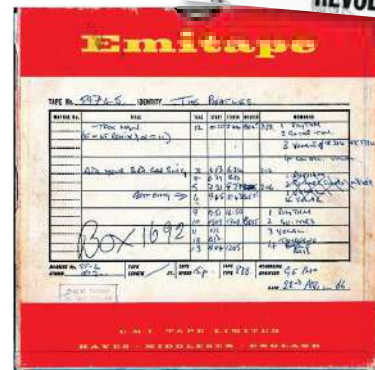
Nurses leader Pat Cullen at the RCN headquarters in London last week.
Sophia Evans/
the Observer



LEFT
The Beatles in
1966, recording
a promo film
for Paperback
Writer at
Chiswick House,
west London.
Apple Corps



ABOVE
The fets cover
of Revolver,
designed by
Klaus Voormann,
a friend from the
Hamburg days.
Apple Corps



ABOVE
The original tape
box for Taxman
and And Your
Bird Can Sing,
two of the 14
songs on the
album.
Apple Corps

Now it's a mellow submarine as Beatles' Revolver comes full circle

As the landmark 1966 album is reissued with revealing outtakes, two key figures tell of its enduring magic

Vanessa Thorpe
Arts and Media Correspondent

You may think you know Yellow Submarine, that jokey, surreal number by the Beatles that Ringo Starr sings and children love. But an extraordinary, poignant early version of the song, soon to be revealed alongside a freshly mixed edition of *Revolver*, tells quite another story.

It is one of a string of shocks lying in wait next month when the band's landmark 1966 album is rereleased. It comes complete with new outtakes and recovered studio recordings, and offers a potent antidote to *Get Back*, the acclaimed 2021 Peter Jackson film that chronicled the beginning of the end of the Fab Four.

Now setting these famous songs, including Eleanor Rigby, Here, There and Everywhere, She Said She Said and Got to Get You Into My Life, in their proper context for the first time are Giles Martin, son of the late George, the inspirational producer

and arranger, and one of the band's oldest friends, Klaus Voormann, designer of the album's striking cover.

Before the release, the two men paint a picture that will alter public understanding of the Beatles once more. Because, for them, the months that led up to *Revolver* saw the last real convergence of great individual creative talents, still working together.

"They were already pulling away, but collaborating," said Martin. "It is amazing that all these songs are on the same album. When Paul [McCartney] sat down with me to listen to it again, he said: 'This is it. This is the record where we were each most ourselves. You can hear us making our own contributions.'"

In contrast to the rancour evident later, band disagreements were quickly settled and largely about music. "This is not that long before the period covered in *Get Back*, but the tone is so different. You think: 'Oh, this is what they were like!'" said Martin. "The lifespan of the Beatles

was like a mayfly's really. Everything was so speeded up."

For Voormann, the influential German the band met in a Hamburg bar in 1960, the album remains a touchstone: "It's a very important thing in my life and they felt especially proud of it. They had started moving apart when they stopped doing live gigs that summer," he said this weekend. "So it is fantastic they stuck together as long as they did, because they were hardly meeting up at all outside the studio. That's the truth."

And the truth about Yellow Submarine is that John Lennon imag-

ined a sorrowful, wry ballad, rooted in his own childhood. "In the town where I was born, No one cared, no one cared," he wails in an early demo.

Also revealed are a tense debate about the opening of Got to Get You Into My Life, in which an organ stands in for the horns, and discussions about the vibrato on the violins in Eleanor Rigby. "People have said classical musicians were not keen on joining these sessions, but you can hear the violinists enjoying talking to Paul, who puts on a slightly posh voice," said Martin.

His father is also caught admitting that a screech from the strings recalls his own days learning the violin as a child. "It nearly killed me," the great producer confesses. And his son reveals now: "He was a nice enough piano player but he actually failed his Guildhall instrument exam on the oboe."

Fans can also hear Lennon claiming that an early, comparatively lacklustre take of his song And Your Bird Can Sing was good enough. "Next morning they would often come in, hear a track and then do another take," said Martin.

So how do you improve an album that many believe is one of the best, if not the best, produced by any group? The answer, according to Giles Martin, is that you don't. Instead you clarify, without cleaning up, or making it sound sterile. "I am not just doing all this work on my own. Paul and Ringo want me to do it and they sit in," said Martin. "They don't want me to just do nothing. And I was trained by my father, and he liked to take risks."

The fears of those who love their original scratched vinyl are voiced by Voormann: "I'm always sceptical about changing tracks. After all, we took an awful lot of care when we made these things."

Martin, who is about to work with Sam Taylor-Johnson on her Amy Winehouse biopic, said that he finds the completists, obsessed with hearing every take of a song, hard to understand. He does believe, however, that listening to key early versions is illuminating: "People may think a song just materialises, but with these outtakes you can hear a song emerge. It's great."

RIGHT
Giles Martin, son
of the Beatles
producer George
Martin, has been
remixing the
album with
McCartney
and Starr.
Rex



'This is the record where we were most ourselves. You can hear us making our own contributions'

Paul McCartney

Could you stop a bear trashing a camera? The Frozen Planet team can...

New Attenborough series overcame nature's challenges with tech and patience

Tara Conlan

The tension in the air was palpable as the group of television producers waited with bated breath to see what would happen as the Siberian tiger crept into the bear's cave. This was a groundbreaking moment in the making of wildlife documentaries, and one that will be seen by millions who tune into *Frozen Planet II* this evening.

It took three years of persistence and trial-and-error filming in Russian forests using remote cameras to get the footage of the tigers entering bears' caves, said Elizabeth White – who worked on the original *Frozen Planet* and produced the award-winning “iguanas vs snakes” episode of *Planet Earth II*.

The tiger footage captured such a unique moment, it even took David Attenborough by surprise. White told the *Observer* that, after hearing reports that tigers sometimes caught hibernating bears, catching this on film was “a labour of love” and “seemed like finding needles in a haystack”.

“We completely failed the first year, so we shifted our location in season two and got some lovely shots – but no real substance. Then a local photographer said to us that our cameras were too big – the tigers are seeing them. We looked at the technology he was using, and sure enough the tigers were detecting the larger cameras.”

By then, “technology had moved on”, said White “and we were able to get a smaller camera that was high enough resolution, and we managed to get footage of tigers entering the caves”.

She said that Attenborough was “particularly wowed” with this footage of tigers and leopards. “We filmed both species using the same trails within the same forest, which he was fascinated to see,” she said.

He also “was very excited” by other scenes in the six-part series including killer whales creating waves to wash seals off ice floes, film of an Arctic bumblebee captured in her dark snow hollow using a probe camera, and an avalanche in the Canadian Rockies filmed, for the first time according to White, by a racer drone – a tiny new drone with a 360-degree camera controlled by a headset and goggles.

“We got a team of young guys who normally throw these drones down

mountains chasing snowboarders, and they were game for having a go at trying to capture avalanches,” she said. “It’s one of the most thrilling pieces of footage I’ve ever seen of a landscape.”

The 96-year-old Attenborough is renowned for his interest in new technology and “gets very excited by drones”, said White.

Technology has transformed documentary-making since the first *Frozen Planet*, she said. “When we filmed the original series, some of it was still being shot on tape. The technological advances over the last 10 years have been enormous.”

‘We used drones to film an avalanche. It’s one of the most thrilling things that I’ve ever seen’

Elizabeth White, producer

She said that remote cameras and drones are allowing natural history crews to gain “insights into new behaviours and [have] the ability to film in landscapes where you would never be able to get a helicopter.”

Advances in cameras, including “weatherised, cold-adapted cameras that you can put on the side of glaciers to help document climate change”, are giving viewers new insights into the crisis facing our planet, she added.

The production team and crew faced numerous challenges during the four years of filming *Frozen*

Planet II, from making cameras polar bear-proof by running cables through scaffolding poles to trying to make tiny cameras indestructible to New Zealand alpine kea parrots who winkled them apart (“one completely trashed one of our cameras,” said White).

Other trials included cameramen having to spend 10 days at a time acclimatising on an ice cap in Peru in order to change batteries on cameras, having to keep the batteries warm under their clothes, and camping on ice floes in the Antarctic while trying to stop melting through to the icy seas below.

But the effort is likely to be rewarded by huge audiences and to help raise awareness of climate change and our changing world, as other BBC nature documentaries have done over the years.

Friends of the Earth’s head of policy, Mike Childs, said: “The BBC’s fantastic natural history programmes have been beaming the marvels of our planet into our homes for decades, and allowing us to temporarily escape to magical places we often know little or nothing about.”

“Importantly, they have not only helped raise awareness about the wonders of our natural world, they have also alerted us to its fragility and the myriad threats it faces.”

Childs pointed out: “The stark and heartbreaking images in *Blue Planet II* not only highlighted the dangers plastic pollution poses, they also sparked a huge public outcry which forced the government and companies to take the issue far more seriously and act on unnecessary plastic.”



LEFT
A male hooded seal in the Arctic ocean.
BBC Studios

RIGHT
A polar bear, in Svalbard, Norway.
Florian Ledoux

LEFT
A penguin feeds its chick in Antarctica.
Stefan Christmann



Uni in Manchester, digs in Liverpool ... freshers hit by accommodation crisis

Students forced to live miles from their courses, with halls full and landlords opting for Airbnb rentals

**Anna Fazackerley
& Eve Livingston**

When 18-year-old Jessie Smith netted the top grades she needed last month to study at Manchester University she was delighted. She didn't know then that all the university's student halls would be full, and she would be forced to accept accommodation in Liverpool.

Sarah Smith, Jessie's mother, who works as a PA in Sheffield, said she feels "frightened and disgusted" about her daughter living so far from the university. Manchester has offered £100 a week to cover commuting costs, but she feels this "misses the point". She doesn't want her daughter to be a 40-minute train ride away from the city she signed up for.

"There are all these fantastic activities in freshers' week. I don't want her worrying about how to get home afterwards," she said. "University is about getting to know people and how can she do that if she's not even in Manchester?"

Smith is not alone. A week ago, Manchester confirmed it still had more than 350 freshers waiting for a place in halls in the city. Last week, after offering £2,500 to anyone within commuting distance who would switch to living at home, a spokesperson for the university said there were now 75 freshers still waiting for somewhere to live.

He added that they were "prioritising working on more support" for students such as Jessie living in Liverpool, and would be linking them with a hall in Manchester. The university is rushing to finish refurbishing alternative accommodation, and says it is "very likely" that students will be able to move into the city in a few months.

Down the road, Manchester Metropolitan University, whose halls are also oversubscribed, has offered £100 a week to first years willing to accept accommodation in Liverpool or Huddersfield.

But popular though the city is among students, Manchester University is quick to point out that this isn't just a local issue. The university told students and parents that there has been "unprecedented demand for university accommodation across the UK this year".

Universities have long been expecting the demographic surge in the number of 18-year-olds that is now under way, but Manchester points out that they weren't prepared for the pandemic and three years in which far more students achieved the high



A-level marks they ask for. Pressure from record results last year meant many students deferred their places to this year.

New students in cities including Bristol, Glasgow and Edinburgh are reporting similar anxious struggles to find somewhere to live.

Nick Hillman, director of the Higher Education Policy Institute thinktank, said students who find last-minute places through clearing often miss the boat on university-owned accommodation – but now the prob-

lem is extending to those who accept places months before. "When I speak to sixth-formers, I always say think as much about your accommodation as your course, as that's where you meet people and make friends," he said.

He pointed out that commuter students "have a worse experience", according to research, and are more likely to drop out. "You have to be a pretty resilient student with a strong social network to cope with being housed in a different city," he said.

Dr Helen Spencer, an expert

in archeological glass from East Lothian, resorted to an appeal on Twitter for a spare room for her 17-year-old daughter Jess, who starts at Strathclyde University in Glasgow next week, after being told that she was "near the bottom of a 200-plus waiting list" for halls.

"It has been a hard few weeks, with lots of tears," she said. "After a stressful three years where she worked so hard to get the grades she needed, and looking forward to a new start, she is devastated."

Spencer tried to help her daughter find a private student houseshare or flat, but with huge competition for a declining number of rentals in the city they have had no luck. Strathclyde freshers' week has already started and this weekend Jess will be moving into a spare room offered for a few weeks by a "friend of a friend". She doesn't know where she will live after that.

"She is worried about moving into someone else's house and not having other students around her, not being able to have the first-year halls experience of meeting new friends," Spencer added.

A spokesperson for Strathclyde confirmed that all university rooms were now full and students should look at private options.

She said: "We appreciate the frustration that is being created due to the exceptional demand for housing this year and the lack of university and private sector accommodation available across the UK, combined with high demand in the private rental sector in Glasgow."

Glasgow University told new students in August that they would not be guaranteed accommodation this year and those living within commuting distance were automatically denied accommodation. The university said this was due to a rise in demand for places coupled with a "significant contraction" in Glasgow's private rental market.

Eamon McGuill, a father from Oldham, said his daughter and two friends have been left with nowhere to live for her first year studying philosophy at Glasgow after the private flat they thought they had secured fell through. The three freshers are now planning to sleep on a family mem-



LEFT
Securing a student flat in Edinburgh is an ordeal because of the competition for places. Alamy



ABOVE
Some students
at Manchester
have had to
rent rooms in
Liverpool. Chris
Thomond/the
Observer; Alamy



LEFT
Jessie Smith
with her mother
Sarah. The
Manchester
University
student has to
live in Liverpool.

'University is about getting to know people and how can she if she's not even in Manchester?'

Sarah Smith

ber's floor in Edinburgh for a few weeks and commute into the university while they keep searching. "Of course it's all worse for her, but as a parent you really worry," he said. "I've got no reassurance that she is safe, that she has her own space to go to."

The annual scrum to secure student rentals is not new, but campaigners and universities say it is getting worse as landlords pull out of the student market and switch to running more lucrative Airbnbs and holiday lets.

When Hannah McGill, a sociology student, secured her first privately rented student flat in Edinburgh in 2019, it was as a result of winning a race. "There was so much competition – people used to have friends waiting outside the office so they could text them from inside the viewing and beat everyone else," she said.

She and her friends intended to stay on for their master's degrees in the forthcoming term. But earlier this year, their landlord suddenly raised the rent by more than £100 each, forcing them to give up their lease.

Walking past the building a few months later, McGill noticed a key box next to what had once been her front door. Their student home was now an Airbnb holiday let.

They had become the victims of what campaigners call a "silent eviction", in which landlords force tenants out with untenable rent increases so that they can convert their properties to holiday lets.

Last month, St Andrews University blamed a rental shortage on an increase in Airbnbs and advised prospective students to commute from Dundee, about an hour away. Elle

Glenny, a spokesperson for Scotland's tenants' union Living Rent, said the shortage was "the result of a housing market that prioritises the profit of landlords over tenants' need for a home".

"Landlords are hiking up rents far beyond affordable levels, forcing tenants out of their homes and communities, only to convert the would-be homes into more profitable holiday lets," Glenny added.

At the University of the West of England in Bristol, more than 500 first-year students have been on a waiting list for university rooms after a "high volume of applications". Students have been offered rooms in Newport, across the border in Wales, with travel costs included.

Bristol is another prime site for Airbnbs, with hundreds across the city. Prof Steve West, UWE's vice chancellor and president of Universities UK, said Bristol is a "popular and vibrant city" with a serious shortage of rented accommodation. He explained that students are suffering from rising rental prices and the "sharp practice of landlords demanding half or a full year's rent up front".

The university is building 900 new flats ready for next year, with more to follow. But West said: "Bristol city council have limited where planning permissions would be granted for student accommodation which puts pressure on new-build developments."

Ben Giles, managing director of Balloon Letting Company in Bristol, said they have been getting hundreds of calls every week from "desperate" students since the start of August.

"When we put up a student property now the phone rings straight away and doesn't stop for about six hours," he said. "We are even putting students in properties in Bath."

Typically, the student rental market goes quiet at the end of September, with everyone focusing on starting university and settling in. But this year is different. Giles said: "I'm expecting students to still be looking for property in Bristol for the rest of the year."

Revealed: non-smokers at risk as study links air pollution to lung cancer

Hannah Devlin

Scientists have uncovered how air pollution causes lung cancer in groundbreaking research that promises to rewrite our understanding of the disease.

The findings outline how fine particulates contained in car fumes "awaken" dormant mutations in lung cells and tip them into a cancerous state. The work helps explain why so many non-smokers develop lung cancer and is a "wake-up call" about the damaging impact of pollution on human health.

"The risk of lung cancer from air pollution is lower than from smoking, but we have no control over what we all breathe," said Prof Charles Swanton of the Francis Crick Institute, who presented the findings at the European Society for Medical Oncology (Esmo) conference in Paris yesterday.

"Globally, more people are exposed to unsafe levels of air pollution than to toxic chemicals in cigarette smoke, and these new data link the importance of addressing climate health to improving human health."

Smoking remains the biggest cause of lung cancer, but outdoor air pollution causes about one in 10 cases in the UK and an estimated 6,000 people who have never smoked die of lung cancer every year. Globally, about 300,000 lung cancer deaths in 2019 were attributed to exposure to fine particulate matter, known as PM2.5, contained in air pollution.

However, the biological basis for how air pollution causes cancer has remained unclear. Unlike smoking or sun exposure, which directly cause DNA mutations linked to lung and skin cancer, air pollution does not cause cancer by triggering such genetic changes.

Instead, those with non-smoking lung cancer tend to carry mutations that are also seen in healthy lung tissue – small errors that we accumulate in our DNA throughout life and which normally remain innocuous.

"Clearly these patients are getting cancer without having mutations, so there's got to be something else going on," said Swanton, who is also Cancer Research UK's chief clinician. "Air pollution is associated with lung cancer but people have largely ignored it because the mechanisms behind it were unclear."

The latest work unveils this mechanism through a series of meticulous experiments showing that cells carrying dormant mutations can turn cancerous when exposed to PM2.5 particles. The pollutant is the equivalent of the ignition spark on a gas hob.

In laboratory studies, Swanton's team showed that mice that had been engineered to carry mutations in a gene called EGFR, linked to lung cancer, were far more likely to develop cancer when exposed to the pollut-

ant particles. They also revealed that the risk is mediated by an inflammatory protein, called interleukin-1 beta (IL1B), released as part of the body's immune response to PM2.5 exposure. When the mice were given drugs to block the protein, they were less vulnerable to the pollutants.

The work explains a previous incidental finding in a clinical trial of a heart disease drug, made by Novartis, that people on the drug – an IL1B-inhibitor – had a marked reduction in lung cancer incidence. This could pave the way for a new wave of cancer-preventing medicines, Swanton said.

The team also analysed samples of healthy lung tissue, taken during patient biopsies, and found that the EGFR mutation was found in one in five of the normal lung samples. This suggests that we all carry dormant mutations in our cells that have the potential to turn into cancer – and chronic exposure to air pollution increases the odds of that happening.

"It's a wake-up call on the impact of pollution on human health," said Swanton. "You cannot ignore climate health. If you want to address human health, you have to address climate health first."

A coroner said air pollution was a factor in the death of nine-year-old Ella Kissi-Debrah in 2013.



Rosamund Kissi-Debrah, whose nine-year-old daughter Ella's death in 2013 was attributed by a coroner to illegal levels of air pollution, said there continues to be a "lack of joined-up thinking" about pollution and health. "You can pump all the money you want into the NHS, but unless you clear up the air, more and more people will become ill," she said.

Prof Tony Mok, of the Chinese University of Hong Kong and who was not involved in the research, said: "We have known about the link between pollution and lung cancer for a long time, and we now have a possible explanation for it. As consumption of fossil fuels goes hand in hand with pollution, we have a strong mandate for tackling these issues – for both environmental and health reasons."

Prof Allan Balmain, a cancer geneticist at the University of California, San Francisco, said the findings also had implications for our understanding of how smoking causes cancer. "The tobacco companies are now saying that smokers should switch to vaping as this reduces exposure to mutagens, and therefore the cancer risk is going to go away. This is not true, as our cells get mutations anyway, and there is evidence that vaping can induce lung disease."

Photo credit: Yuki Sugiura

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Writer's block: why JD Salinger was wary of signing books for friends

The *Catcher in the Rye* author was reluctant to allow his fans to cash in on his success – ensuring a rarity value for inscribed copies, writes *David Barnett*

It was once the most censored book in American schools and libraries. Now, the only edition of *The Catcher in the Rye* that the author JD Salinger signed with his childhood nickname, Sonny, is going up for sale for £225,000.

Salinger was said to have been resentful of friends and family cashing in on the success of his 1951 novel, and as a result signed copies did not make their way into the book market – an inscribed first edition of *The Catcher in the Rye* was sold at auction only after his death, in 2010.

This edition is inscribed by the author to family friends on the front free endpaper: “To Charles Kirtz with every good wish from JD Salinger (extra greetings to Ada and Victor from Sonny Salinger) New York 10/18/56.”

It is being sold by Peter Harrington Books as part of Firsts: London's rare book fair, which runs at the Saatchi Gallery from 15-18 September. It is described as a record-breaking item and one of the hardest titles to acquire in 20th-century American fiction.

Pom Harrington, owner of Peter Harrington Books, president of the Antiquarian Booksellers Association and chairman of Firsts book fair, said: “It is perhaps the most elusive prize in 20th-century literature. Auction records show only one appearance of an inscribed first edition – owning an inscribed copy would be the high spot of any serious modern American literature collection.”

The fair has a “banned books” theme and *The Catcher in the Rye*. Salinger's debut novel, featuring disaffected youth Holden Caulfield – originally published in serial form – has consistently been the subject



‘Owning an inscribed copy would be the high spot of any modern American literature collection’

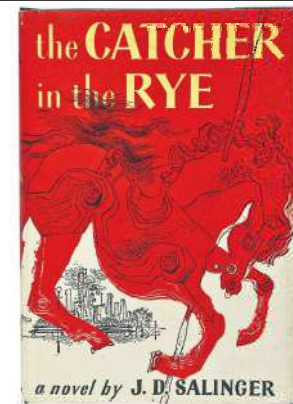
Pom Harrington, bookseller

of controversy in the United States. In 1960 a teacher in Tulsa was fired, though later reinstated, for teaching it in class. In the two decades up to 1982 it was the most censored book in American schools and libraries.

Harrington added: “This copy was one of two inscribed first editions that Salinger gave to Ann Agoos, inscribed to her grandsons Charles and William. Ann, whose bookplate

is on the front pastedown, and her husband, Sam, lived in the same apartment house as Salinger's parents, at 1182, Park Avenue, New York City. Salinger was a childhood friend with their children – the mother of the recipient of this book, Ada, and her brother Victor, also referenced in the inscription.

“The signoff, ‘Sonny’, was the nickname given to Salinger by his parents



JD Salinger, left, dedicated a copy of *The Catcher in the Rye*, above, to family friends in 1956. Zuma/Shutterstock, Peter Harrington Rare Books

when he was born. This is the only known inscribed copy of the book to be signed by Salinger using this nickname.”

In 2010 a signed copy of a first edition came to auction and fetched \$65,000 (£56,000). This was considered a low price, and was due to its poor condition and the expectation that following Salinger's death, in January that year, there would be a flood of inscribed copies on to the market, which did not materialise.

Narrated in disjointed, almost stream-of-consciousness style by 17-year-old Holden Caulfield at the end of the second world war, *The Catcher in the Rye* follows the protagonist as he is about to be discharged from a California sanatorium where he has been treated for depression. Its portrayals of sex, drinking, drug-use and teen rebellion made it both an instant classic and reviled. Mark Chapman was arrested with a copy of the book in his possession after assassinating John Lennon.

Other items for sale at the fair include letters between George Orwell and his publisher Victor Gollancz, detailing a police raid on the writer's home in which they seized his copy of Henry Miller's *Tropic of Cancer*, and a first edition of Nicolaus Copernicus' *De Revolutionibus Orbium Coelestium* (On the Revolutions of the Heavenly Spheres), considered heretical by the Catholic church for putting the sun at the centre of our solar system, which has a price tag of £2m.

Family demand Met officer be suspended after fatal shooting

Zaina Alibhai, Damien Gayle & Tom Ambrose

The family of Chris Kaba has called for the immediate suspension of the Metropolitan police officer involved in his fatal shooting.

The 24-year-old, who was due to become a father, was shot dead by a firearms officer in Streatham Hill, south London, on Monday night.

The Independent Office for Police Conduct (IOPC) has since launched a homicide investigation into his death,

but the Met is yet to confirm if any of the officers involved have been disciplined.

Hundreds of protesters marched through Whitehall yesterday demanding justice for Kaba. Members of his family were joined by supporters bearing placards proclaiming “justice for Chris Kaba”, “abolish the Met” and “no justice, no peace”. Protesters gathered in Parliament Square from midday before marching along Whitehall and then on to Scotland Yard.

Kaba was driving an Audi that was rammed and boxed in by police on Monday night. He was killed by a single shot fired through the driver's side of the car's windscreen.

His family has called for the officer who fired the shot to face suspension. In a statement released before the demonstration, Kaba's family asked the police watchdog to conclude its investigation within “weeks or months, not years”. It added that restoring public confidence in the justice system required the IOPC to make decisions on “a timescale that delivers justice to all concerned”.

Speaking at the protest, Bell Ribeiro-Addy, the MP for Lambeth, the constituency where the shooting occurred, demanded more answers



Demonstrators in London yesterday demanding justice for Chris Kaba.

for the grieving family, including the bodycam footage of the officers.

Diane Abbott, MP for Hackney North, told demonstrators: “I don't know how I would feel if it was my own son killed in cold blood. [Chris] is not the only black man gunned down by the Metropolitan police.”

Lester Holloway, the editor of UK black newspaper *The Voice*, said: “I've had a lifetime of going on these marches. The struggle for justice seems neverending. But we need to, as a community, keep the pressure on, otherwise there will be no change.”

“They [the police] need to protect us more,” said 24-year-old Nikki from south London. “There needs to be a change because they can't deal with people like that.”

World

War in Ukraine

MAIN IMAGE
A soldier stands on a Russian flag in eastern Ukraine after troops drove back Moscow's occupying forces. Reuters

RIGHT
Ukrainians have taken Balakliya, where captured Russian vehicles lie, below right. Ukraine Defence Ministry, Juan Barreto/AFP



Russians forced to flee key towns by breakneck eastern advance

Ukraine's surprise offensive forces the enemy to abandon strategic points at gateway to the Donbas. By *Lorenzo Tondo* and *Isobel Koshiw* in Kyiv

Roads dotted with craters, dozens of tank carcasses scattered across the countryside and thousands of Russian soldiers fleeing en masse: Ukraine made some astonishing gains yesterday in the east of the country in a shock counteroffensive to recapture territory that Moscow has occupied since the first days of its invasion.

In the space of 24 hours, Kyiv retook control of the strategically vital cities of Kupiansk, where rail lines linking Russia to eastern Ukraine converge,

and Izyum, Moscow's stronghold in the north-east sector of the front, and a gateway to the Donbas.

The surprising gains perhaps mark the most strategic breakthrough for Ukraine since the beginning of the war and open up a new, unexpected phase of the conflict.

In recent days, Ukrainian troops have pushed Russian forces out of a number of settlements in the region as Ukraine's army appeared to be continuing its speedy advance. In a video address late on Friday, Ukraine's president, Volodymyr Zelenskyy, said his forces had liberated more than 30 settlements in the Kharkiv region.

Foreign ministry spokesman Oleg Nikolenko added: "Ukrainian troops are advancing in eastern Ukraine, liberating more cities and villages. Their courage, coupled with western military support, brings astonishing results."

"Izyum was liberated today," said Valeriy Marchenko, the city's mayor,

who had managed to leave the town with thousands of fellow citizens before its capture back in April.

A local resident who preferred to remain anonymous said Ukrainian troops had already entered Izyum. Prior to that, "Russian occupying forces were rapidly withdrawing from the city, leaving ammunition and equipment behind".

The UK Ministry of Defence said that Ukraine's counteroffensive had taken Russian forces by surprise. "With Ukrainian operations also continuing in Kherson, the Russian defensive front is under pressure on both its northern and southern flanks," it said.

Vitaly Ganchev, head of the Russian-backed administration in the Kharkiv region, admitted on state television that it was trying to "evacuate" civilians from cities including Izyum, Russia's main logistics base in the province. The recapture of Izyum is perhaps the most significant suc-

cess in pushing back Russian troops since the beginning of the invasion. For centuries, Izyum was regarded as the gateway to the Donbas region and, from there, to the Black Sea.

Its strategic position has meant it has become a fierce battleground, as Moscow used it as a launching point for its assault against Ukrainian forces in Donbas. Russian forces seized control on 1 April, trapping thousands of civilians in a city where as many as 80% of its residential buildings have been destroyed.

'The Russians didn't prepare their defences. We are surprised by how poorly they retreated'
Serhii Kuzan, analyst

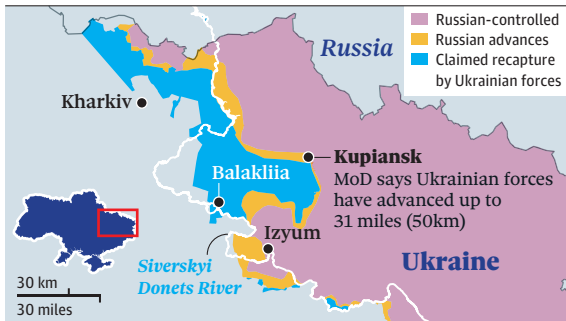
Ukrainian officials shared photos yesterday showing troops raising the nation's flag over Kupiansk, which in recent months has supplied Russian forces in north-east Ukraine. The capture of Kupiansk potentially leaves thousands of Russian soldiers trapped at the frontline and cut off from supplies.

"The reason why Kupiansk is so important is because it's the major railway junction supplying the Izyum formations," said Serhii Kuzan of the Ukrainian Security and Cooperation Centre. "We saw Russian troops fleeing en masse yesterday. They are now trying to strengthen their positions by dropping reserves by plane, but this is very impractical as the reserves are not prepared."

"We are actually surprised by how poorly the Russians have retreated. Retreat is part of the art of war. When we retreated, we made sure they suffered losses as they advanced, and we did so to ensure that they only advanced one, two, three kilometres."

He added: "They were so confident that they didn't prepare their defences. This has shown that the only advantage they have is in the number of artillery pieces and heavy equipment. So all we need is the same amount."

In response, Moscow is sending columns of reinforcements to the



Source: Institute for the Study of War with AEI's Critical Threats Project

Kharkiv region, according to reports in Russian media.

The Ukrainian military said Russia is also sending 1,300 Chechen fighters to the southern Kherson region.

However, yesterday Russian defence ministry spokesman Igor Konashenkov said that Moscow is pulling back forces from Balakliya and Izyum, and that they will be redeployed to the Donetsk region.

It comes as western intelligence suggests that Russian forces in Kherson are coming under sustained pressure from Ukrainian attacks.

For weeks, Ukrainian officials had telegraphed plans for a counterattack in the Kherson region, but instead the main focus of last week's counteroffensive has been Kharkiv in the north-east, taking everyone, including the Russians, by surprise.

Taras Berezovets, a former adviser to the national security council turned press officer for the Bohun Brigade of Ukraine's special forces, said that the well-reported Ukrainian southern offensive was disinformation to distract Russia from the real offensive being prepared in the Kharkiv region.

"This was a big, special disinformation operation," said Berezovets. "They thought it would be in the south and moved their equipment."

"Then, instead of the south, the offensive happened where they least expected, and this caused them to panic and flee," said Berezovets.

The long-awaited counteroffensive came at a crucial moment. After months in which Ukraine's fate seemed sealed, with Moscow dominating in the Donbas and threatening to advance towards Odesa, the reconquest of territory seems to have raised the morale of the people, who are resigned to a conflict that could last for years.

Moscow responded to the Ukrainian advance by firing rockets into the centre of the city of Kharkiv, according to local officials, who said that at least 10 people, including three children, were wounded in an attack that Zelenskiy's chief of staff condemned as revenge for Ukrainian success on the battlefield.

Despite the gains made by Ukraine's armed forces, US secretary of state Antony Blinken said the war was entering a critical period, and he urged Ukraine's western backers to keep up their support through what could be a difficult winter.

“Ukraine has seized the initiative. How can its allies best help it now?”

ANALYSIS

Jack
Watling



After five months on the defensive, Ukraine has seized the initiative from the Russian armed forces and is on the offensive. In the south, Ukrainian troops are pushing Russia's most capable combat units back towards Kherson and fixing them against the west bank of the Dnieper River, where they can be destroyed in place with artillery.

In the north-east, Ukrainian forces launched a surprise counteroffensive to sever the ground lines of communication north of Izyum, the base from which Russian forces were attempting to push into Donbas, compelling a Russian withdrawal. Several key capabilities have enabled these successes. In June, the Ukrainians could not concentrate their forces because of the volume of Russian artillery arrayed against them and struggled to get timely tactical intelligence from unmanned aerial vehicles – drones – because of extensive Russian electronic warfare and air defence complexes.

The provision of guided multiple launch rocket systems from the west has allowed Ukraine to target Russian ammunition dumps, starving its guns and command posts, reducing the responsiveness and coordination of Russian forces.

The fitting of high-speed anti-radiation missiles to Ukraine's aircraft has enabled Ukrainian troops to disrupt Russia's air and electronic warfare complexes in local-

ised areas, strengthening their own reconnaissance capabilities and allowing them to employ precision weapons against a wide array of tactical targets. The result has been to allow Ukrainian infantry to get into close combat with their Russian adversaries. Here the disparity in morale and unit cohesion is giving Ukraine decisive advantages.

For analysts, offensive operations are much harder to write about than defensive ones. If external commentators accurately predict the intent and direction of an enemy attack, the enemy must continue with its plan against a better-prepared defender or have its plan disrupted if it wishes to change their approach.

Offensive operations, however, depend upon concentration, tempo and surprise to succeed. If analysts discuss the actual intent then they risk undermining the basis for successful operations. It is therefore inappropriate for those with any insight into Ukrainian planning to comment on what they may do next.

For the Russians, however, the situation poses several challenges. First, news of defeats and setbacks is rippling through the Russian armed forces, undermining confidence in the chain of command and sapping what was already poor morale among Russian units. Even though neither the Kherson offensive nor the thrust north of Izyum is in itself conclusive, they both have a broader impact on Russian capabilities and will likely cause growing anger over the management of the war among Russian military and political elites.

The biggest question for the Russian command is whether to use reserves to counterattack to try and retake ground in the north-east or to redeploy forces from other axes to establish a more defensible line.

Russian forces had been mobilising new units that were in the process of being trained and equipped for renewed offensive operations against the Donbas. If these are committed early, they not only risk taking heavy casualties but will also be no longer available for further gains in Donbas, ceding the ability to take the initiative back.

Alternatively, the Russians can redeploy troops from other axes in Ukraine. Given the threat to their logistics, however, this risks being chaotic and opening up other gaps in their lines that local Ukrainian commands can exploit.

The immediate prospects for the autumn season of fighting, therefore, are for Russian troops to suffer significant setbacks as Ukrainian commanders exploit confusion and demoralisation to make gains. At the same time, however, Ukrainian units have taken significant casualties, as is inevitable during offensive operations.

In this context it is important that Ukraine's political leadership do not push their military commanders to become overstretched. Ukraine must also endeavour to retain combat power for larger-scale offensives in the future.

Ideally, Russian forces will enter the winter having had to significantly redeploy, with few prepared positions and vulnerable logistics, after suffering heavy losses. Persistent harassment of their supply lines while forcing them to expend resources through skirmishing should ensure that they remain cold, wet and vulnerable to exhaustion and collapse. If this can be achieved, then Ukraine can plausibly look to achieve significant gains in 2023.

For Ukraine's international partners there are three necessary lines of effort. First, they must keep up a steady supply of military materiel through the winter. Second, they must guard against Russian unconventional warfare in their own states and manage the humanitarian challenges that will arise from winter conditions among Ukraine's civilian population. Third, it is vital to show the Kremlin that it faces the prospect of military defeat if it persists, and to begin to convince Russian elites that withdrawal is the only means to avoid a worse outcome.



Ukrainian troops are using multiple launch rocket systems against Russian positions in Kharkiv. Sofiya Gatilova/Reuters

Jack Watling is senior research fellow for land warfare at the Royal United Services Institute (Rusi)

Dutch sect looking for paradise falls foul of Peru's rainforest protectors

Mennonites buying land in the jungle just want to farm in their traditional way, but critics say they've become the leading cause of deforestation. *Dan Collyns* visits their embattled colony

Were it not for the fecundity of the Amazon rainforest surrounding it, Wanderland could almost be a stretch of Dutch farmland from the 19th century; a straight, muddy track bisects rows of neatly spaced farmyards with perpendicular houses and barns.

A typical morning begins as horse-drawn buggies driven by smiling blond-haired, blue-eyed boys collect shiny churns of fresh milk from farm gates to be made into cheese. The name given to this pastoral idyll carved out of the jungle seems to need little translation, even from Plautdietsch, the mixture of Low German and Dutch spoken by its inhabitants.

But there is unease in this rustic paradise. It is one of three Mennonite communities being investigated by Peruvian prosecutors over accusations of illegally deforesting more than 3,440 hectares (8,500 acres) of tropical rainforest in the past five years.

The brush with the law has alarmed the community of about 100 families who fear they could lose the land they have made their home.

Abraham Thiesen, 44, who arrived in Peru with his wife and six children in 2015, is among several hundred of the secretive Anabaptist Christian group, which traces its origins to 16th-century Friesland, who migrated from Bolivia along with others from Belize, where they have long-established populations.

Thiesen, president of the Wanderland Mennonite association, says they acquired the land in good faith for agricultural purposes on the understanding that they would be granted legal titles once the area was cleared for farming.

But that explanation was rejected by the environmental prosecutor, José Luis Guzmán. "I can't deforest and then ask for a permit! It doesn't work like that," he said.

"In order to carry out deforestation there – to remove the vegetation cover of trees and forests – you need a permit from the state, and in this case, they did not have any permit," Guzmán said from his dilapidated office in Pucallpa, the frontier capital of Peru's Amazon Ucayali region. He has opened an investigation into whether the Christian group should be formally accused of deforestation.

But Thiesen said: "We have come



Dispatch Peru

here for good." Entire families, typically with four to seven children, had uprooted from their communities in Bolivia's sprawling lowlands and invested their savings in the new land deep in the Peruvian Amazon. "We are not thinking of moving because we are already established here," added Thiesen, his ruddy face framed by the typical straw cowboy hat worn by all the community's menfolk.

"Our hope is that we can be allowed to work peacefully, because where are we going to get enough to eat if they don't let us work the land?" Farming is a tenet of their faith, Thiesen explained. They believe God commanded them to work the land to live ever since Adam and Eve were cast out of the Garden of Eden.

But these Old Order Mennonites, the most orthodox of the pacifist sect, which has spread from Canada to India in their search for isolation and grand expanses of land to farm, may have fallen foul of the notorious informality and corruption often linked to land-titling in the Peruvian Amazon. They say they had initially bought 500 hectares (1,200 acres) of land in 2015 near Pucallpa, which

they swapped with a wealthy timber merchant for more than 3,000 hectares of rainforest where the three communities are established.

The remote tract of jungle suited the Mennonites' preference for being left alone. The *Observer* travelled for 14 hours by boat down the Ucayali river and drove for another hour along a muddy track to visit the community, which sits about halfway between Pucallpa and Iquitos, the largest city in the world accessible only by boat or plane.

The nearest settlement to the new Mennonite colonies, Tierra Blanca, is a poor riverside outpost which suffers occasional outbursts of violence as it sits on a cocaine trafficking route. There the local people welcome the dungaree-clad settlers and the womenfolk in long cape dresses with curious amusement. Old-timers say decades of logging has stripped any valuable tropical hardwoods from the forest where the communities live.

"It was secondary [forest] because the loggers had already used all the wood," said Thiesen. "We don't work wood. We prefer the soil, to work the land," he added, although he admitted



ABOVE
The evening meal in the Thiesen household. Old Order Mennonites do not use electricity. Dan Collyns/*the Observer*





ABOVE
Mennonite boys
do chores on the
farm. Below,
deforestation
in the Peruvian
Amazon. Dan
Collins/the
Observer, Reuters



the leftover timber was used to build “houses, schools, churches, bridges, some little things”.

Legally, it is an important distinction. Secondary forest is one step closer to purma, the scrub that grows after tree felling. Purma can be legally transitioned to agricultural use, while felling primary rainforest is illegal.

Matt Finer, a senior research specialist at Amazon Conservation Association, an NGO, disagrees with Thiesen. “The area was selectively logged, as is much of the Amazon, but it’s still primary forest,” he said.

Mennonite settlements had become the “new leading cause of large-scale deforestation in Peru”, he said. “In total, we have now documented the deforestation of 3,968 hectares (9,805 acres) across four new colonies established in the Peruvian Amazon since 2017,” he added. Three of the four are in Tierra Blanca.

Environmentalists worry that this could just be the beginning of the Mennonite invasion in Peru. Satellite images show land clearing for another settlement, also in Loreto, a vast Amazon region the size of Germany. A 2021 study in the *Journal of Land Use Science* says Mennonites have 200 settlements across seven countries in Latin America and collectively occupy more land than the Netherlands.

Peru lost a record 2,032 sq km of Amazon to deforestation in 2020, almost four times what it lost in 2019, according to its environment ministry.

The Mennonites may be easy targets for prosecutors but their neighbours have jumped to their defence. “The Mennonite colony has changed the face of this village,” said Medellín Saldaña, the former mayor of Tierra Blanca. “We are blessed to be able to learn from this orderly agriculture.”

The Mennonites sell their cheese and other dairy products locally and as experts in growing soya, sorghum and rice, their farming knowhow is valued by the locals. “[They] have come to invigorate the economy of our district, where the state neither makes an appearance nor invests,” Saldaña added.

In the balmy evening, amid the squeaks of bats and the chirruping cicadas, the Thiesen family sit on their porch chatting and laughing as they gaze at the Milky Way. Their simple way of life appears to have changed little in more than a century but environmentalists fear that even more of Peru’s Amazon rainforest – second only in size to Brazil’s – could be lost with the arrival of more Mennonites in search of isolation and farmland.

“One Liz ends a lifetime of diplomacy as another risks squandering it all

FOREIGN AFFAIRS COMMENTARY

Simon Tisdall



What will other leaders and nations make of Liz Truss in Britain’s unprecedented hour of trial? This untested prime minister must now try to lead the country through a crisis of unity and confidence that may be triggered by the death of her infinitely better-known namesake, Elizabeth II.

The global spotlight will illuminate the United Kingdom in coming days in ways that would make a more experienced leader quake. In Truss’s words, the Queen was “the rock on which modern Britain was built”. Yet Truss came to power last week vowing to replace that model

that faces her now dwarfs all the others in its implications for Britain’s internal constitutional cohesion and future place in the world. Truss admirers describe her as a “values-driven” risk-taker. Enemies say she’s an opportunistic ideologue. But she is firstly a child of Brexit, a cause she was late to embrace but has since promoted with all the fervour of a convert. Hard-right Brexit instincts infuse her politics.

The question now for a watching world, as Britain reels, is whether Truss will ditch her us-v-them rhetoric, rein in her Thatcherite prejudices and Europhobia, and rebuild international bridges on which a wounded, semi-asphyxiated “aspiration nation” can clamber to safety.

Her record for spreading harmony and healing divisions is not encouraging. In 12 inept months as foreign secretary, Truss clumsily aggravated UK relations with all the major international powers. As prime minister, she lacks an electoral mandate and popular support.

America’s Republicans love her



Liz Truss attends a G7 meeting in Liverpool last year as foreign secretary. Reuters

with one of her own. Truss frequently talks of deepening post-Brexit UK alliances, of a “network of liberty”, and of constructing “a world where free nations are assertive and in the ascendant”. But her actions to date point not to a “global Britain” that “leads the way” but to a forlorn Billy-no-mates.

The death of the monarch, who was known and respected by presidents and prime ministers around the world and led the 56-country Commonwealth, will inevitably weaken Britain’s influence, leverage and “soft power” – whatever Charles III may do to maintain global connections.

Following its withdrawal from the EU, a self-isolating UK, excluded from collective European decision-making, is in any case increasingly bypassed, patronised and ridiculed by allies and enemies alike. By any measure – GDP, currency, debt, influence, military heft – Britain is drowning, not waving.

Truss entered office facing multiple problems, including the energy and cost of living crises and Russia’s war in Ukraine. But the challenge

blunt free-trade, free-world diatribes. But Democrats run the US government, and Joe Biden, by all accounts, is seriously unimpressed, not least by perceived threats to the Good Friday agreement. In a pointed public intervention only a day after she took office, the White House warned Truss not to jeopardise peace by trying to “undo” the Brexit-related Northern Ireland protocol. It implied that a US-UK trade deal, a litmus test of Brexit’s success, could be blocked.

The US also worries that her antagonism towards the EU undermines joint efforts to confront Russia over Ukraine and encourages rightwing populist, Eurosceptic forces, now on the rise again in Italy and elsewhere. Others have doubts, too. President Emmanuel Macron swiftly congratulated Truss. French commentators were mostly wel-

coming, although her shifting views, contrasted with the immovability of her hero Margaret Thatcher, the Iron Lady, have earned her a nickname: Iron Weathercock.

Truss caused a flutter during the Tory election contest, saying “the jury is still out” on whether Macron, leader of a key Nato ally, is a “friend or foe”. Such jejune crowd-pleasing is unworthy of a prime minister.

Yet after clashes over post-Brexit fishing rights and cross-Channel migrants as well as Ireland and trade, her attitude to Macron and other EU states remains problematic. Expectations are low in Berlin, Paris and Brussels, which could work to her advantage if she’s smart.

While shunning Europe, Truss is oddly fixated on the far side of the world. Hopes of developing post-Brexit ties in the Indo-Pacific led her to court Australia, where she agreed a feeble trade deal and the controversial Aukus defence pact, and Japan and South Korea, countries she styles “beacons of freedom”.

In her Mansion House speech in April, she rejected the “false choice” between Euro-Atlantic and Indo-Pacific security. “In the modern world we need both,” she argued. But her calls for a “global Nato”, for higher military spending, and hints that Britain may arm Taiwan set her on a collision course with China.

Engulfed by crisis at home, Truss may find little time for foreign affairs. Yet the deepening stand-off with Beijing, which decries her “imperial mentality”, and with Russia, which she accuses of “barbarism” in Ukraine, could disrupt her premiership, especially if desperate Vladimir Putin ups the ante.

Truss has insisted Russia be expelled from all Ukrainian territory, including Crimea. There is no way the west can enforce this demand. She must know this. Or is it another example of a rash, even ignorant disregard for potentially very dangerous consequences?

Buoyed by a global wave of sympathy, Truss’s urgent international priority must be to re-connect Britain with traditional friends and allies alienated by a misconceived, mismanaged Brexit and the crass follies of her predecessor. Despite noisy detractors on the right and left, the UK retains a wealth of experience, ideas and talent to offer a world in dire need of sensible leadership. Truss is correct about this. But she’s part of the problem.

The world moves on regardless, the wagons keep rolling. Ever adaptable Queen Elizabeth understood this. She nimbly changed with the times. Can prime minister Liz show similar agility and flexibility? Because, right now, Britain and the British risk being left behind.

ON OTHER PAGES

Liz and ‘Tiz’, best friends united in a desire to police women’s organs
Catherine Bennett,
Comment, page 41

Chateau Fukushima? Japanese winery tries to shake off the past

Ten years after nuclear disaster, local vintner rises to the ultimate marketing challenge

Justin McCurry
Koriyama

Ōse Winery sits in pristine forest carved into a hillside, surrounded by fields. On a recent afternoon, a gentle breeze took the sting out of the late summer heat, and the vines were heavy with ripening grapes. As Japanese terroir goes, it is hard to imagine a more idyllic location.

The winery's products have won awards, and – as the *Observer* can confirm – its chilled chardonnay hits the spot on a humid evening. Yet it faces an unenviable marketing challenge: every grape, apple, Asian pear and peach that goes into its wine, cider, calvados and liqueurs is grown locally, in Fukushima.

In the aftermath of the March 2011 disaster at Fukushima Daiichi more than 50 countries and regions stopped importing produce from the region. Fishing near the stricken nuclear plant was banned, and farmers were told not to grow rice and to

ethanise their cattle. For a while, it seemed that Brand Fukushima had been destroyed along with the lives and homes swept away by the tsunami that caused the nuclear crisis.

Just over a decade after the triple disaster along Japan's north-east coast, the winery is proof that the region is making a comeback. "We were determined to counter the harmful rumours about Fukushima produce and get back on our feet," said Hisanao Okawara, the sales manager at Ōse. "Everything is 100% Fukushima ... we like to think of it as our 'homemade' wine."

While it lacks the name recognition of established Japanese wine producers in Yamanashi and Nagano prefectures, the winery – located near the city of Koriyama, about 40 miles from the Fukushima Daiichi nuclear plant – has gained a small, but loyal, customer base since it opened in 2015.

It now provides an income for 15 fruit farmers who supply the grapes – including the cabernet sauvignon, chardonnay and merlot varieties – and other fruit for which Fukushima was celebrated before the nuclear meltdown. Last year it sold 25,000 bottles of wine and 10,000 bottles of its dry and sweet ciders, mainly to other parts of Fukushima prefecture, but also to customers in Tokyo



LEFT
The Fukushima nuclear plant after the 2011 disaster. Above, Hisanao Okawara with his winery's produce.
AP, Justin McCurry

'We were determined to counter the harmful rumours about the produce from Fukushima'

Hisanao Okawara

and Osaka. Sales totalled 40m yen (£240,000) in 2021 and are expected to reach nearly 50m yen this year.

When Britain recently lifted its remaining restrictions on food imports from Fukushima, social media users joked about the potential perils of eating food that "glows in the dark". In fact, Fukushima has some of the most rigorous food safety regimes in the world, with the government-set upper limit for radioactive caesium in ordinary foodstuffs, such as meat and vegetables, at 100 becquerels per kilogram, compared with 1,250Bq/kg in the EU and 1,200Bq/kg in the US.

Now, just 12 countries, including China and South Korea, ban or restrict Fukushima produce, according to the Japanese foreign ministry.

Radiation levels in neighbour-

hoods closest to the plant have fallen significantly, but some foods, such as matsutake mushrooms and seasonal mountain vegetables, are still off-limits. Local people who eat wild vegetables have shown elevated radiation levels, said Kaori Suzuki, director of the Mothers' Radiation Lab Fukushima, a group of volunteers who test produce. "Some people think that because more than a decade has passed they will be OK," said Suzuki.

According to Okawara, "not a single item" of fruit at the winery had failed safety standards, but he conceded that the region had yet to overcome its image problem. "When people hear the word 'Fukushima', all they think about is radiation. That means our wine has to be exceptionally good."



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World in brief

MALI

Islamic State affiliate kills 30

Members of an Islamic State affiliate in Mali killed about 30 civilians in an attack last week on a town bordering Burkina Faso and Niger, pro-government militia said. Mali has faced instability since 2012, when Islamists hijacked an ethnic Tuareg rebellion. Since then they have spread across west Africa's Sahel, killing thousands and displacing more than 2 million people. *Reuters*

NORWAY

LGBTQ+ march after bar killing

Hundreds marched through the Norwegian capital yesterday in an LGBTQ+ solidarity event in place of a Pride parade that was cancelled in June after a deadly shooting outside a popular gay bar. Marchers in the "Rainbow Train" passed the central Oslo nightlife district where a man shot and killed two men and injured several others outside the London Pub on 25 June. *AP*

SOUTH SUDAN

Floods spark call for overseas aid

South Sudan's government has declared flood-affected areas as national disaster zones and appealed for assistance. Information minister Michael Makuei Lueth said torrential rain in the Upper Nile and Bahr el-Ghazal regions had displaced thousands of people and claimed hundreds of lives. Earlier this week, President Salva Kiir appealed to humanitarian partners for help. *AP*

HONG KONG

Therapists jailed over cartoons

Five speech therapists were sentenced to 19 months in jail yesterday under a colonial-era law for conspiracy to publish seditious children's books. In a case that rights groups called a "brazen act of repression", district court judge Kwok Wai-kin said the five, who pleaded not guilty, had tried to brainwash children with cartoons of sheep fighting wolves. *Reuters*



One of the cartoons is displayed by police at a press conference. *AP*

► **The remarkable reign of the platinum queen was almost too perfect**
Andrew Rawnsley Page 37

► **The Tories were once the party of monarchy. Now they have other priorities**
David Edgerton Page 44

Comment & Analysis



Rachel Cooke

A feminist? Perhaps not. But the Queen helped to show women what was possible

At a time when men still wielded all the power, the young Elizabeth was a vital role model. It meant, at least, one female in official photographs

The past is sometimes less of a foreign country than you might imagine. On Friday morning, when my husband wondered aloud if we should get a new television “for the funeral” (ours is comically small), my mind turned not to the John Lewis website, but to the coronation, the generations connected, even now, by the allure of an outside broadcast.

In 1953, the question of how and where events at Westminster Abbey might be watched was, for most of the population, somewhat pressing. As the year began, fewer than two million people owned a television set.

In other ways, it's unrecognisable, for all that my parents inhabited it. If every one of the more than 500,000 TV sets sold in the six months before the coronation told a story of aspiration, for many women this stretched far beyond the material. When she was crowned, they could not take out mortgages in their own name, nor could they be fitted with a diaphragm without producing a marriage certificate. No wonder, then, that so many were half in love with the new Queen. Her youth, her beauty, her glamour. What might these things mean? Was a different future about to become possible?

Her spell fell not only on women like Miss Prudence Moss, a Wirral teacher whose new Pye tabletop set cost her more than 10% of her salary, but even on those who might ordinarily have been more cynical (or less royalist). In her memoir *The Centre of the Bed*, Joan Bakewell, then a Cambridge undergraduate, recalls the dreamy effect its prospect had on her circle: “... a woman on the throne and one not much older than ourselves. There was a sense of lightheartedness about that: it felt, well, sort of contemporary, the turn of our generation.”

It would be preposterous to describe the Queen as feminist. If she ever uttered the word, it is not recorded; in *The Uncommon Reader*, the novella by Alan Bennett



in which the Queen discovers the charms of a mobile library, he has her reading Anita Brookner and Thomas Hardy, but no Betty Friedan or Germaine Greer (a story has to be believable, after all). But this isn't to say that her ascension to the throne wasn't a significant marker on the road to second wave feminism.

It may be true that for many people, the 1960s began, as they did for Philip Larkin, in 1963, the year Friedan published *The Feminine Mystique*. It was, however, a decade earlier that things, in terms of equality, started to change dramatically, a shift facilitated by the important work they did in the war, just like the Queen (she had joined the Auxiliary Territorial Service, where she trained as a mechanic).

In 1953, a girl had plenty more to think about than what kind of gown Norman Hartnell might be designing. Simone de Beauvoir's *The Second Sex* had been published in English for the first time and female teachers such as Miss Moss had been recommended for equal pay. When the press referred to the New Elizabethans, it didn't only mean men such as Nye

► **Princess Elizabeth in South Africa in 1947 in a pictured issued to mark her 21st birthday.** PA

Bevan and Henry Moore. It was a generation that included Barbara Ward, the economist, Rose Heilbron, the QC, Alison Smithson, the architect, and Sheila van Damm, the rally car driver and theatre manager.

The first decade of the Queen's reign was replete with firsts for women, though some choose not to remember this now. In 1955, Dame Evelyn Sharp was appointed the first female permanent secretary (at the Ministry of Housing) and Barbara Mandell became the first woman to read the news on ITN. Three years later, in 1958, Hilda Harding became Britain's first female bank manager (at a branch of Barclays in Mayfair) and following the passing of the Life Peerages Act, three women took their seats in the House of Lords: Barbara Wootton, the criminologist, Stella Isaacs, the founder of the Women's Voluntary Service, and Katharine Elliot, the Conservative politician.

Nor was the Queen the only monarch around. In 1960, *Coronation Street* began and with it the reign of Ena Sharples and Elsie Tanner. People are always going on about how the Queen gave the Beatles their MBEs. But to me, there is even more joy to be found in the fact that she awarded Violet Carson, who played Sharples for 20 years, an OBE.

We all know what followed thereafter: progress, in short. And through it all, the Queen was there, looking on. If it is, as many believe, a blessing to have a head of state who does not express political opinions, then how much more propitious if that figurehead is also a woman. At first, this had to do with rarity value; at least there was always one female in the official photographs. But down the decades, her gender was, in my eyes, a valuable thing in itself.

The adroit way she wielded her influence, if not her power – dealing calmly and delicately with male egos, for instance – was a lesson some of us absorbed, almost from childhood, by some strange form of osmosis. Is it fanciful to suggest that, like most women, she learned to work around the obstacles thrown up by sexism? To do what she *could* rather than worry about what she *couldn't*? Even if it is fanciful, the thought is encouraging. “Funny business, a woman's career,” says Margo Channing, the character played by Bette Davis in *All About Eve*, that great film of 1950.

Projection, in any case, is half of the point of monarchy. As I wrote at the time of the platinum jubilee, in the absence of facts, we made the Queen what we wanted her to be; her personality was ours to create. And here, perhaps, she scored again by being a woman, in full possession of the subtle emollient and extreme capability and stoicism I associate with my grandmothers and many of my female friends and which feels so reassuringly steady.

A writer in one of our more republican-inclined journals suggests that the media, with its talk of broken hearts and bewildered crowds, has turned her death into a mere concatenation of our larger feelings, something to which he objects. But isn't it supposed to be that? Wasn't the Queen always a repository for our emotions? My own large feeling, in a week in which a female prime minister decided not to appoint a minister for women to her cabinet, is that we were lucky to have a Queen for so long; that even if (unlikely) he takes to reading Laura Bates or Caroline Criado Perez, a king won't be half so important to women in a world in which things are still hard against us and likely to grow ever more so in the years to come.

The Observer

Established in 1791 Issue № 12041

Monarchy

Charles has a huge task ahead to help the UK secure its place in the world

As heir to the British throne, Princess Elizabeth addressed the Commonwealth in a radio broadcast on her 21st birthday. “I declare before you all that my whole life whether it be short or long shall be devoted to your service.” In so doing, she accepted her destiny as a future monarch: a lifetime of duty and an identity for evermore indistinguishable from head of state.

It is a heavy burden for any one individual to carry. But it is one Queen Elizabeth II bore with grace, duty and humour over her 70-year reign. She was not perfect; she got some things wrong. But in the Queen, Britain benefited from a monarch who understood her role and its limits in a democracy and who for decades served her people unfailingly and without complaint. Her death marks a profound moment of transition for the UK; as the country celebrates her life and grieves her loss, her son Charles assumes the role of King at a time of great economic, international, political and constitutional uncertainty. How Charles III approaches his reign will undoubtedly shape the future of the UK as a constitutional monarchy.

Point of stability

The anachronism at the heart of a democratic monarchy is that a role of constitutional significance is a matter purely of birthright, not a principle the *Observer* supports. But the Queen has been the most effective and longest-reigning monarch in modern history. She has been an extraordinary public servant, a point of stability during times of huge social and economic flux and a source of national affection and pride that is quite separate from the country's political leadership. There were many points during her reign where critics predicted the monarchy's demise. But she has steered the institution through numerous national and family crises.

Most significantly, she appreciated the importance of neutrality in her position. Little is known about her personal political beliefs. On rare occasions her role became historically important, such as her 2011 visit to

the Republic of Ireland, the first by a British monarch in more than 100 years. But the real power and significance of her role derived from elsewhere.

During times of national strife, she has provided comfort and reassurance. She set the tone with her first public address in 1940, at the age of 14, to the children of the Commonwealth, many evacuated from their families during the Second World War: “In the end, all will be well,” she told them. Towards the end of her reign, she addressed the nation during the Covid pandemic, comparing the painful separation from loved ones to wartime evacuation and telling Britons “we will meet again”.

Surprisingly, given quite how abnormal a life she has had to lead, she has also helped to embody a sense of national identity. Britain in 2022 would have been unrecognisable to the Britain of 1952 when she acceded to the throne: multiracial, far more tolerant of difference and starting to confront the fact that our complex and mixed history cannot be reduced to a one-dimensional story of a plucky nation seeing off its enemies.

That might have been uncomfortable for an institution so steeped in tradition, conservatism and privilege, as well as duty. But the Queen has always seemed to understand this changing Britain, for example using a Christmas address almost 20 years ago to appeal for greater religious and cultural tolerance, and to remind the country “discrimination still exists”.

Her wicked sense of humour brought levity to big national moments. The 2012 Olympics opening ceremony featured a skit in which she accompanied Daniel Craig as James Bond from the palace to the Olympic Stadium; her own idea, which she had kept secret from the rest of her family. This year, her platinum jubilee celebrations included her playing herself in a short video with a CGI version of Paddington Bear, bonding over a shared love of marmalade sandwiches.

Global presence

The international tributes and heartfelt expressions of sympathy from politicians and public figures from across the world speak to just how global a presence the Queen commanded and the affection within which she was held internationally. There is perhaps no other British figure in recent history who has commanded such widespread respect. She has been an important source of soft power for her prime ministers, hosting state visits, undertaking visits and building bridges; her tenure means she met more world leaders than anyone else in the world. Culturally, the monarchy is inseparable from Britain's global image.

She did make mistakes over the course of her reign. There were occasions when her distaste for public shows of emotion led her to misjudge what the nation needed, most notably, the five-day silence she kept after Diana, Princess of Wales, died in a car accident in Paris in 1997. But it is perhaps remarkable that there were not more missteps over the seven decades in a role where success is so often judged by a lack of criticism, rather than positive acclaim.

One of the reasons that many Britons were able to

She has been an extraordinary public servant, a point of stability during times of huge social and economic flux



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identify with their monarch was that among the joyous occasions – the jubilee celebrations, the weddings, the births – there were also moments of personal family strife: divorces, scandals and feuds. By far the most serious moment, however, has been justified scrutiny over how the Palace handled the consequences of Prince Andrew's association with the convicted child sex offender Jeffrey Epstein and the delay in stripping him of his military titles and royal affiliations.

Challenges

Now the crown passes to Charles, who this weekend was formally proclaimed King. On Friday, in his first address to the nation as monarch, he paid a touching tribute to his mother. There is a good deal of public warmth towards him and many Britons are willing him to succeed. He gave some important hints about how he will approach his new role, acknowledging that it will require him to step back from the charities and issues on which he has worked as the Prince of Wales. This is an important reflection of concerns that, unlike his mother, he has been seen to overstep the bounds of royal neutrality in championing certain causes, some of which, such as his climate activism, this paper is very sympathetic too, others of which, such as his advocacy of homeopathy, have raised questions about his judgment. Investigations have also revealed the extent of his lobbying of politicians and officials during his tenure as Prince of Wales. A big test for him in the coming years will be whether he is able to step back from being this political.

The other challenge facing him is the modernisation of the monarchy. He has long been clear as heir to the throne that he views slimming down the royal family to a leaner institution, with fewer minor royals supported by the British taxpayer, as key to its survival. His son, Prince Harry, in many ways acted as a catalyst for this even before his reign started with the decision he and his wife made to step back from their duties as senior royals and move to the United States.

In our social media age, where there are increasingly blurred lines between leadership and celebrity, public and private, it will only become more challenging for royals to walk the fine line between being an institution that citizens can identify with and an institution that they know too much about. There have been some jarring moments as the Queen's children and grandchildren have assumed more of her duties in the last couple of years, which serve to underline how deftly the Queen and her advisers handled her own tours and visits.

These longer-term questions about the future of monarchy will no doubt be debated extensively in the years to come. But King Charles III assumes his role as head of state at a time when the UK faces existential challenges on a scale not seen during his lifetime, just days after a new premier was appointed by his mother. The Ukraine crisis has triggered an energy shock that will create severe financial hardship for many families and businesses.

Britain is struggling to understand its place in the modern world at a time of great global instability and after the hugely consequential decision to leave the European Union. The very integrity of the United Kingdom remains in question as the campaign for Scottish independence continues to press for another referendum.

It is a difficult time for Britons to lose a Queen who was loved and cherished by people of all generations and it is a difficult time for her eldest son to assume her mantle. It is only right to wish him strength, courage and good fortune for the years of public duty that lie ahead.



Andrew Rawnsley

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The remarkable reign of the platinum queen was almost too perfect

When an inexperienced young woman was abruptly thrust on to the throne in 1952 – “only a child” fretted a tearful Winston Churchill – Britain was still scarred by an impoverishing world war and struggling to come to terms with its diminishing status on the planet. Churchill, the first of her prime ministers, performed an artful piece of oratorical manipulation when the aged titan spun the ascension of a 25-year-old Queen as the beginning of a “new Elizabethan age”. Her 15th prime minister, who was sworn in at Balmoral by a visibly ailing monarch just two days before her death, tried to do something similar. Liz Truss’s tribute included the declaration that the Queen was “the rock on which modern Britain was built”.

Rock she was, perhaps even to a fault, but how robust is the kingdom inherited by Charles III and how modern? There are fears lurking within the establishment that, deprived of the cohesive glue that his mother provided, our country could fly apart. The closure of a reign of unprecedented duration sees Britain once again uncertain of its place in the world and menaced by gathering storms. This invites reflection on both the record of the Queen and the performance of the country over which she reigned for 70 years.

The obituarists have been deservedly glowing. Throughout her time on the throne, there has been little appetite for republicanism and I write as someone who finds a hereditary head of state intellectually indefensible. The public has been overwhelmingly in favour of retaining the monarchy even when the grisly behaviour of junior members of “the firm” taxed tolerance for the House of Windsor to its limits. The “aspiration nation”, as Britain’s latest prime minister likes to call it, has remained attached to the antithesis of meritocracy. Great waves of social, cultural and technological change have rolled in over the past seven decades. Deference to ancient hierarchies has collapsed. Respect for most of Britain’s institutions has decayed where it has not altogether disintegrated. It was an extraordinary feat to preserve her dynasty through so much tumult. Some of this can be put down to repulsion with politicians. President Thatcher anyone? President Blair? President Johnson? The most important factor in the survival of the crown is how well the Queen fulfilled her role.

Though the rules are nowhere written down, she understood the terms and conditions of constitutional monarchy. It can only endure with the trust of the elected

politicians and the consent of the voters. She believed herself chosen by God, but knew she had no divine rights. Of public opinion, she once said: “Heed it we must.” She was a sovereign who referred to herself as the people’s “servant”. She did not let the crown go to her head, something that cannot be said of the “world king” who was recently deposed from Number 10 and some of his predecessors. The virtues most widely associated with her – duty, service, constancy, self-restraint and modesty – were the more prized as they became increasingly rare in so many other areas of public life.

She was the acme of discretion about the dealings between monarch and prime minister, though she could not rely on all of them to keep her confidences. David Cameron embarrassed himself and the palace when he revealed that she had “purred with pleasure” when Scotland rejected independence in the 2014 referendum.

We could all have a guess at her politics. Mine is that she was a kind of one-nation, noblesse oblige conservative who valued, above all else, stability, unity and continuity, the qualities she personified for many of the millions who are now grieving. She admired Margaret Thatcher, but sometimes recoiled from her divisive rightwing radicalism. She was wary of Tony Blair’s constitutional modernisations, which removed most of her fellow hereditary aristocrats from the House of Lords. Those with a claim to know have reported that she could be witty and occasionally acerbic in private. “Why did nobody notice it?” she asked of the toxic bank debts that led to the great crash of 2008. That stands out because it was so exceptional to hear her hint at holding opinions of her own. She dutifully played the role of politicians’ ventriloquist dummy when she was obliged to read out the often ghastly scripts they put in her mouth and sustained the omerta about her own views demanded by the role.

She satisfied Britons’ love of tradition and pageantry while moving with the times just enough not to look archaic. Incremental adaptations to popular culture swelled the affection for her. The playful tea party with Paddington Bear filmed for this year’s platinum jubilee was preceded by the James Bond spoof staged for the opening of the London Olympics. In his address on Friday evening, the new King praised his mother’s “fearless embrace of progress”, but she was more striking for resisting the fluctuating fashions of the seasons of her reign. In an age when many walks of life, including elective politics, have become Instagrammed, one thing the Queen could never be accused of was over-sharing.

Her two most dangerous moments came in the autumn years of her reign. In 1992, her “annus horribilis”, the public revolted at the idea that they should pay for repairs to the fire-damaged Windsor Castle, an emergency defused when John Major brokered a new financial settlement. In 1997, the royal family grossly

misjudged the national mood following the death of Princess Diana and had to be saved from rising public discontent by the intervention of Mr Blair, a rescue for which some at the palace could never forgive him.

The disgrace of Prince Andrew led to his effective sacking as a member of the royal family, a necessarily ruthless act. Nothing, not even her favourite child, was more important to her than preserving the institution she embodied for 70 years.

The many word wreaths that have been woven in tribute have often suggested that she was a constitutional and psychological sheet anchor for the nation. From the Suez debacle in the early years of her reign to the pandemic towards its end, many Britons were soothed by her calming presence. “The still point of our turning world”, as Sir Keir Starmer put it. That still point has gone and many millions will miss a woman who did her job so admirably that republicans are among the mourners.

I ask myself whether she fulfilled her role almost too well. By this, I do not just mean that her son will never replicate the longevity of her reign nor the deep personal loyalty that she inspired. I wonder whether she was a bit too good at providing camouflage for the challenges facing Britain by being such a source of comfort and object of pride for a country in relative decline.

If Britons are truthful with themselves, the “new Elizabethan age” was not as reinvigorating as Churchill’s optimistic rhetoric promised. This is not the thriving, dynamic nation claimed by Ms Truss. If it were, she would not have become the fourth Tory prime minister in the space of just six years.

During the epic span of the Queen’s reign, Britain unwound an empire and fitfully searched for an international role. It joined what became the European Union disadvantageously late and then compounded that strategic error with another by choosing to wrench itself apart from its continent in 2016. That has compounded the stresses on the constituent parts of the UK. Despite the Queen’s best efforts to preserve the union, it is much more brittle than it was when she was crowned. In the arts, science and finance, Britain can boast that it is a world-class country. Anything else is over-claiming.

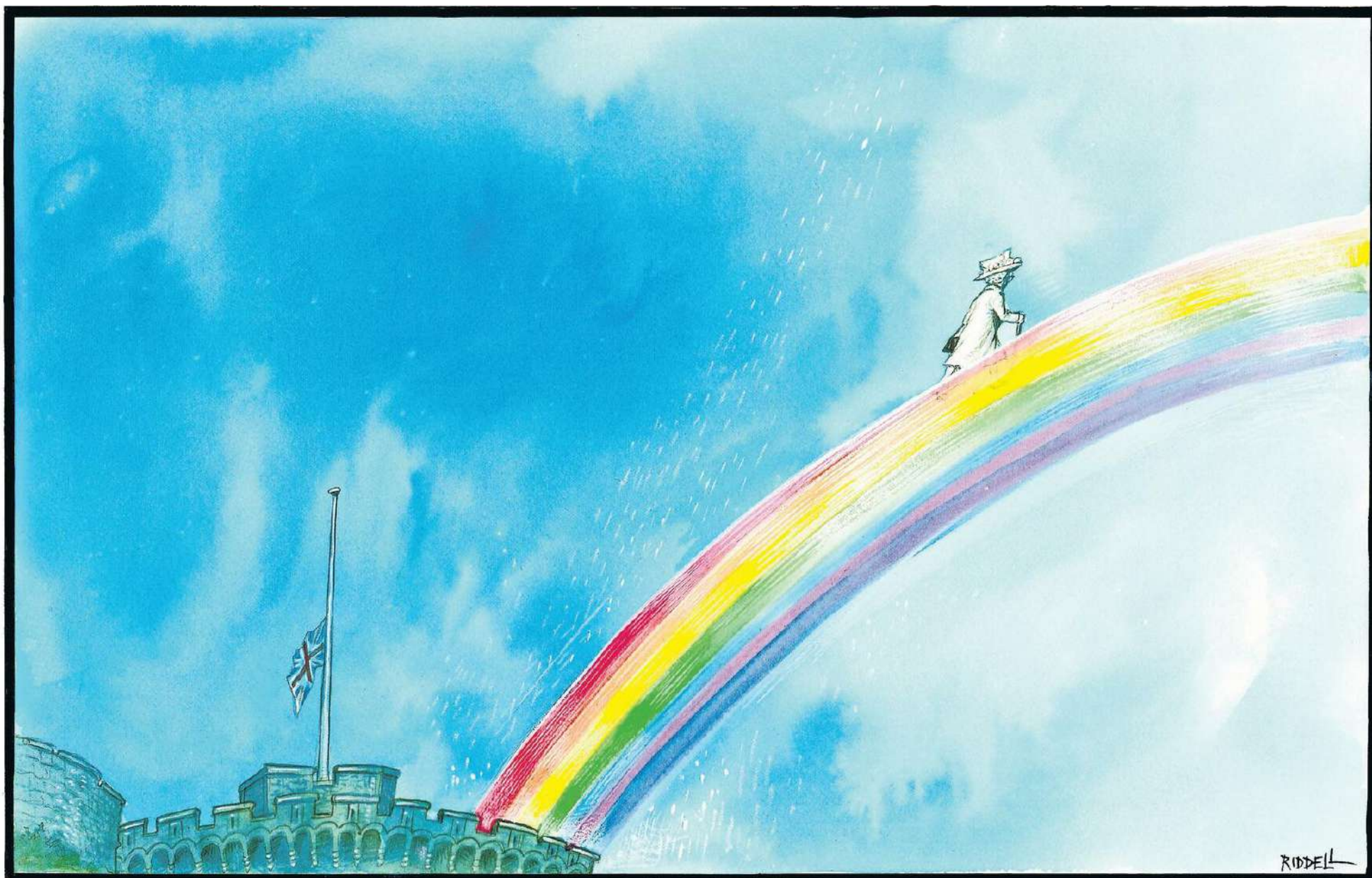
A reckoning with the past seven decades will be uncomfortable, especially for the Conservatives. They supplied 11 of the Queen’s 15 prime ministers. They ruled for 46 of the 70 years that she reigned. Ms Truss has arrived at Number 10 in a cloud of promises to “tackle the issues holding Britain back”, as if her party had not been in office for the past dozen years and for the majority of the time since 1952. Many of the problems she has spotted, from chronically poor economic growth to struggling public services, were identified as weaknesses by many of the prime ministers of the Queen’s reign.

Now is a time of mourning for a remarkable monarch who earned the world’s respect. Soon, the country will need to confront the challenging questions that outlive her. It will have to do so without her steadying presence to console Britons with the idea that all will be well in the end.

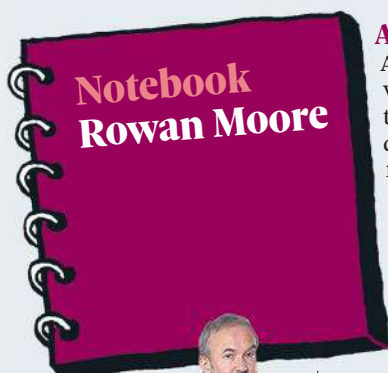


◆ ‘She understood the terms and conditions of constitutional monarchy.’

Riddell's view



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A park at the Palace

At some point, thoughts will turn to a monument to the late Queen. She does have an £18.9bn railway line named after her, as well as the former Olympic Park in east London, and some significant bridges and other structures, but there's also a value in a place where people can go to remember her.

Some apprehension is in order about the likely festival of absurd proposals on the subject, but there is hope. A fraught discussion following the death of Princess Diana eventually led to a memorial fountain in Hyde Park that, once some technical hitches were ironed out, turned out to be rather sweet and lovely.

The key is to offer a tangible source of enjoyment rather than a pompous monument: my pitch is that the park-size gardens of Buckingham Palace are opened to the public,

reached through gateways in their forbidding wall. To avert the arguments about architectural style, each one could be designed in one of the many practised by British architects.

Last orders?

There should be a special place in hell for people who move into an area and then campaign against a pub or a venue that was there before they arrived, on the grounds that it creates disturbance. Such seems to be the case with the Compton Arms in Islington, north London, a likely inspiration for George Orwell's 1946 description of his ideal pub, which is being taken to a licence review by four nearby households, a process that could make it financially unviable.

A claim the complainants came to the neighbourhood during lockdown is unverified, but we can guess that they arrived some time later than the pub's founding in the



● The gardens at Buckingham Palace could be a living monument.
Tim Rooke/Rex

century before last. If you don't like it, is the obvious question, why did you choose to live nearby? It can only be hoped that Islington council, which will decide on the review later this month, will protect what is clearly an asset to the borough.

Diverse history

When I've visited Strawberry Hill, the fantastical 18th-century neo-Gothic house in Twickenham, I've found that the guides there seemed unable to mention the likelihood that its creator, Horace Walpole, was gay, which some believe to be relevant to the way

he designed it. They only referred coyly to his "good friends". The house's website continues to be silent on the matter. This suggests that the custodians of historic houses need to be more, rather than less, aware of diversity, to be more woke, if you will.

Yet members of the National Trust, which doesn't own Strawberry Hill but does have more than 500 properties in its care, are being asked to "deplore" its participation in "gay pride events" in a motion before its AGM in November. The motion comes from the Restore Trust pressure group, which has also campaigned

against the highlighting of links with colonialism and slavery at historic homes, and the trust itself is defending its "culture of understanding and respect" against the objectors. Which, if you are one of its more than 5 million members, and can vote against the motion, I respectfully suggest you do.

Defeat bigotry

I don't want to say that those Restore Trust campaigners are identical to the fascistic, black-clad "ultras" among the fans of Olympique de Marseille football club, who last week tore down a Pride flag during a mini-riot after their defeat by Tottenham Hotspur. On the other hand, the difference between the conduct of the two groups only seems to be one of style. In any case, the ultras' action shows there is still a struggle to be had with violent bigotry. Again, it's good to vote.



Catherine Bennett

Champagne and cigars are just fine. It's Thérèse Coffey's views on abortion that worry me

Let's not mock the health secretary for her socialising but pay attention to her politics

Tiz" and Liz. Elena Ferrante's Lenù and Lila transplanted to Downham Market. It came as news to a lot of us that Truss's premiership is also the latest chapter in her long friendship with Thérèse Coffey, whom she has just made deputy prime minister and health secretary.

Last week, their joint struggle – via marital drama, constituency revolt and other colourful setbacks – to escape the stultifying culture of student politics and seek fulfilment at the very top of the Conservative party culminated in a joyful series of interviews by the loyal deputy.

Tiz (Coffey) said it was hard, given their closeness, to remember to call her friend the prime minister. There were pictures of the pair cuddling piglets, seemingly the replacement for dolls in the Tory version of Ferrante. The homelier Tiz was said to have "chaperoned" Liz at campaign events. For her part, Liz had "coached" Tiz for selection

interviews, then supported her accession to a ministry. "I was delighted to attend my first Cabinet meeting with my mate @trussliz showing me the ropes," Coffey tweeted in 2019, under a picture of them in Downing Street. Truss needed Coffey, someone said, for her "social skills", though "they are both jolly women who enjoy a drink".

Although it's not clear yet which woman in this richly involving tale of female friendship is meant to be the brilliant one, I'm inclined to think it might be, as in Ferrante, the less obviously achieving of the two. Even if Coffey had not been unhelpfully photographed when deploying her celebrated social skills – that is, dishevelled, with a cigar and champagne, some spillage of the latter down her front – her views on abortion, since they are evidently accompanied by a willingness to impose them on other women, would probably have ruled out any serious attempt on the leadership.

As it is, the new deputy prime minister has acquired by preferment, and that via a coronation, a position where she can perpetuate her party's conviction that women's reproductive organs are its political responsibility, even if it officially deplores the overturning of Roe v Wade. Meaning that a man like her colleague Jacob Rees-Mogg, who opposes abortion even as a consequence of rape or incest, is still licensed as an MP to dabble, like

a special constable, in occasional womb policing. In recent years, for instance, he did his best to stop women in Northern Ireland having the same access to abortion to his female constituents in Somerset, voting against it at every turn.

"Why does she think it is that all three female prime ministers have been Conservative?" Theresa May twinkled at Truss's first PMQs. By way of one answer, Rees-Mogg was still sitting on the frontbench. There, by way of another, was Nadhim Zahawi, the Tories' new women's minister (now subsumed into the less committed title, "equalities"), whose thoughts on the menopause are eagerly awaited. Truss's new cabinet is composed, should further explanation be required, of 15 men and eight women. Of those eight, six recently ignored the advice of key medical bodies (including the Royal College of Obstetricians and Gynaecologists, the Royal College of Midwives and the BMA) and opposed, in a free vote, the continuation of abortions at home. The measure had been introduced in lockdown, after which a majority of women, as well as clinicians, wanted it to continue, as it did for Scottish and Welsh women.

None of that impressed most of Truss's new cabinet, of which only three members actively supported at-home provision. In effect, a majority signalled, like Coffey, that it was fine for abortion to return to being more difficult – the more so since none of them had supported efforts to stop women being monstered outside clinics by "pro-life" campaigners. Clare Murphy of the BPAS (British Pregnancy Advisory Service) told the BBC that such protests are escalating, "with women and clinic staff facing intimidation while seeking to access and provide an NHS-funded service". The vote was finally won, despite substantial Tory opposition, by 212 votes to 184.

Campaigners for reproductive choice fear she will put her own preferences before clinical guidance

Of the various ways in which the incoming cabinet differs from the general population, its members' views on reproductive rights are among the most extreme. At the same time this particular disparity seems to be widely viewed – unlike its superfluity of men and of the privately educated – as politically unremarkable. Public support for abortion increased from 70% in 2017 to 90% of adults in 2020. Truss, going in a different direction, thought the aftermath of Roe v Wade a good time, as foreign secretary, to remove the words "bodily autonomy" from an international statement on women and girls' rights.

As health minister, her best friend has now become the focus of concern for campaigners for reproductive choice. They fear, probably with good reason, that Coffey will put her own preference on abortions – for women not to have them – before clinical guidance. True, Coffey says abortion law will not change, but she has done plenty as an MP to indicate that she would gladly complicate access. During her tenure, complete decriminalisation will certainly be impossible.

She had only recently been elected when, in 2010, she sponsored an early day motion calling for women wanting abortions – already requiring the agreement of two doctors – to be subject also to "mental health assessment" and, if ordained, professional counselling. Happily, when this failed, Truss would already have been around to commiserate over a drink on poor Tiz's frustrated dream of tormenting thousands of anxious strangers and encourage her friend to never give up – one day she might be able to block reproductive rights to all the women in Northern Ireland!

If that didn't work out, it is one of the fruits of this long female friendship that Truss could finally gift her actively anti-abortion confidante authority over all the abortion services in England.

Sometimes, a scented candle just isn't enough.

◆ A long friendship: Liz Truss and Thérèse Coffey.



Little Warrior

Johana Gómez, a young Venezuelan boxing champion, sets her sights on escaping poverty with the help of Edinburgh-based trainer, Gary Young.



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Will Hutton

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Putin is waging an economic war with Europe. Britain's absurd energy plan plays into his hands

The Tories' ideology of daffy libertarianism seeks to triumph over evidence and reason

◆ Illustration by
Dominic McKenzie



The Brexit libertarians are in control of our destinies for at least the next two years and already the extent of the threat they pose to our wellbeing and security is becoming clear. The prime minister, Liz Truss, may have swallowed her own words of just a month ago that she was against “handouts” to launch the biggest handout in our history, but that was to buy her and her acolytes the political breathing space to launch their programmes. The energy price cap might have been a breathtaking U-turn, but it had a darker purpose.

The intent was betrayed by the chancellor Kwasi Kwarteng's summary sacking of Sir Tom Scholar, one of our best and most dedicated civil servants, now former permanent secretary to the Treasury. Kwarteng's thinking was revealed when he blamed “the same old economic managerialism” for leaving Britain “with a stagnating economy and anaemic growth”.

“Bold action,” he suggested, was an imperative to relieve this “toxic combination”: “Cutting taxes, putting money back into people's pockets and unshackling our businesses from burdensome taxes and unsuitable regulations.” Only thus could investment and growth be unlocked. Better that, he added, than “burying our heads in a redistributive fight over what is left”.

It is unsubstantiated hogwash – ideological faith triumphing over evidence and reason. In these terms, Scholar, exemplar of the alleged old economic managerialism, had to go. We are on an economic fairground ride led by fairies and fools.

Of course, the two-year £2,500 price cap is welcome. It will lift from millions of people the threat of desperate choices over warmth or food. It will also lower the peak inflation rate by up to 4% and so lower debt service costs in a full year by around £20bn – a quarter of our national debt is represented by bonds indexed to the level of inflation. It will also partially avert the risk of a dangerous wage price spiral. But those were the reasons Labour first advocated a price cap. The libertarians only changed tack when they realised that resisting

and sticking to their preferred response of tax cuts and minimalist rebates risked them being politically overwhelmed.

But you don't win wars and reset economies with daffy libertarianism. Europe is in a de facto war with Russia over Ukraine, as it threatens a price cap on Russian gas. Putin responded by saying in Vladivostok that at the limit Russia will export nothing – no gas, no oil, no food – to Europe. This is economic rather than battlefield war, but it is war nonetheless. Britain's energy policy is not serious, it betrays the cause.

Energy policy in a time of potentially prolonged supply disruption has to be designed for the long term; has to protect business as much as consumers; has to be financially sustainable and avoid the risk of blackouts. The government plan fails on all counts.

Crucially, it is not financially sustainable: Britain's national debt, as the Trussians continually say, is the lowest in the G7 bar Germany so there is scope to borrow. But the dollar, yen and the euro are the world's reserve currencies and Canada runs a balance of payments surplus. Britain is alone, outside any of the major trade blocs, with a weak, legacy economy and a chronic international payments deficit. It cannot sell at least £100bn of public debt a year to protect living standards rather than raising investment without the threat of further sterling weakness or an enforced jump in interest rates.

Financial sustainability could have been addressed in a number of ways. A further windfall tax could have been imposed on the extraordinary profits in the energy sector. In addition, for the duration of the Ukraine war, all gas and oil from British fields should be required to be sold to the government on a cost-plus basis rather than distorted international prices. Consumers could have been told to tighten their belts with ministers giving a lead and a rationing system rolled out if needed. There should be a state-led crash programme of building onshore and offshore windfarms, along with accelerating the home insulation programme.

For libertarians, every such measure sticks in their craws. Thus they propose untargeted, if generous, help for households but, because even they recognise the near

open-ended costs, they have limited the help to business to six months. Scared of what may follow, business will batten down the hatches so that cancelling the proposed corporation tax rise will have zero effect on investment. It is also aware of the risk of blackouts this winter.

At least when Britain was in the single market it was linked via undersea interconnectors to Irish, Dutch, French and Belgian grids; it was also linked, in a special deal, with Norway. The price was set in the single market and electricity flowed freely as capacity ebbed and flowed between the networks.

Now Britain needs a bureaucratic and expensive auction system, raising the price of electricity and exposing us to supply shocks. In addition, the US energy secretary, Jennifer Granholm, has required all US refineries exporting petrol, diesel and distillates to build up their reserves rather than exporting – coinciding with the Russia switch-off. This is another threat to supply.

Before these challenges, the EU had been building up its gas reserves in a process in which we should have taken part. But it was only in late August that Centrica got the go-ahead to reopen its Rough gas storage facility in the North Sea; and this can only be brought back into service slowly. This winter, it will only be of marginal help.

Thus libertarians manage energy crises and fight wars. To plan, to use state power, to tax, to regulate, to build reserves and to work with fellow Europeans are all anathema. The same philosophy that goes nowhere will inform the tax-cutting “fiscal event” later this month that will further inflate our national debt to no purpose. Growth is the result of well-marshalled and imaginatively directed investment by the public and private sector in an interdependent relationship – not making so-called individual “wealth creators” even richer via tax cuts.

The entire project will fail. The pity is that whatever damage it will do to the Conservative party, the rest of us are condemned to live through the same disaster.



May I have
a word?
**Jonathan
Bouquet**

The shifting
patterns of English:
let me be clear...

Given the frantic comings and goings last week, I don't remember which politician was being interviewed, but when I heard his response to the first question he was asked, it didn't matter – he could have been any of them: “Let me be perfectly clear....” And of course he was anything but, hamstrung by waffle and

platitudes. And when it came to Wes Streeting, a man I have a lot of time for normally, responding in exactly the same way on *Channel 4 News*, I had begun to despair.

Would it be at all possible for a politician to deal with a question without the throat clearing and obfuscation just for once?

Now to a couple of mysteries. I have noticed recently that very many people can't pronounce

vulnerable properly. They miss out the first “l”, thereby introducing a very ugly word into the language. Why? And has the BBC pronunciation department introduced a diktat on how to say Chile? I only ask because its correspondent there pronounced it “Chillay” last week, rather than the rather more usual “chilli”. All very odd.

Regular readers will know that I like nothing better than a community and last week

produced an absolute belter. Commenting on free climber Adam Lockwood's ascent of the 310m (1,017ft) Shard (as a vertigo sufferer, I could barely look at the pictures), a fellow free climber introduced me to the “urban climbing community”. Wonder where it holds its AGMs. The Burj Khalifa in Dubai?

Thank you to correspondent Mark Lilly for the following: “My local water board sent a circular beginning: ‘As a team, we are

passionate about sewage treatment’ and signed ‘Customer Service Hero’.”

In the same vein, Christopher Hinds tell me that at his GP practice, inquiries and requests nowadays are fielded, not by receptionists, but by “Care Navigators”. “There's probably a degree course for them,” he adds. I don't doubt it for a minute.

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Frank Cottrell-Boyce

When we asked the Queen to tea with Paddington, something magic happened – the most lovely goodbye

The writer behind HM's encounter with the bear explains the sketch's tender power

In 1972, Rick Sylvester skied off the edge of Mount Asgard in Canada in one of cinema's most electrifying stunts. It's the bit in *The Spy Who Loved Me* where Bond is chased over the edge of a cliff to his certain death. Except it turns out that Bond takes a parachute with him when he goes skiing just in case – a union jack parachute. In his brilliant book about Bond and the Beatles, *Love and Let Die*, John Higgs quotes the film's writer Christopher Wood: "All over the world, instead of howling and throwing stones at the union jack, they were bursting into spontaneous applause."

When we were working on the opening ceremony of the 2012 Olympic Games, the designer Mark Tildesley came up with the notion of having Bond help the Queen use another union jack parachute to sky dive into the Olympic stadium.

Apparently, all you need to do to get people to love our flag is attach it to a national icon and drop them from a great height.

We're going to be seeing a lot of that flag in the next few days. I don't know how I'm going to feel about this. A flag carefully placed in the background of a cabinet minister's Zoom room makes me think of AA Milne's definition of a patriot as "someone who hates everything about the country apart from its flag". (A couple of years ago, I got a letter from a senior royal, took it round to my mum so she could show off a bit to the carers who were helping her with Dad. When I asked for it back she said: "Oh, I put it in the recycling. I thought you'd already read it." "Yeah, Mum, but...")

However, by a twist of fortune, I've been involved in the creation of two of the most replayed images of the Queen. She acted in comedy sketches twice in her life. Once with James Bond and once with Michael Bond's creation, Paddington. Both times, I was part of the writing team. I should have been by royal appointment gag writer to HM.

There was no intention for her to appear in the first one. The producer Tracey Seaward went to what she thought would be a routine meeting at the palace to ask what the Queen would be wearing so that our actress could dress like her. It was the Queen's dresser, Angela Kelly, who said: "Oh, she wants to be in it."

She put herself up for that moment. It's a moment that was meant to amuse people for one night only. If she hadn't been in it



◆ *Paddington slurps tea with the Queen as part of the platinum jubilee celebrations.*

herself that is all it would have been. But the way director Danny Boyle timed that turn of the head – that great reveal, "my God, it's really her" – means that 10 years on, it's one of her defining moments.

Moments like this happen incrementally. Part of their power is surprise. When we are surprised, our prejudices and opinions evaporate for a moment and we're briefly open hearted. Surprise is the nemesis of cynicism. One of the most common reactions to that moment was "I never felt patriotic before". Maybe. Maybe you felt something like patriotism – some love for the best of this place, but didn't know how to articulate it without condoning the worst. Maybe.

It used to be said that millions of people had dreams in which they had tea with the Queen. Even our dream life is going to have to change. Watching her have tea with Paddington will have to do instead. It's easy to see why that was so powerful. In retrospect, it was valedictory. A woman waving a happy goodbye to her grandchildren and great grandchildren, an image of love and a happy death.

But Paddington is an evacuee, a refugee, one-time prisoner, pretty much every category of need that is mentioned in Matthew 25. Here, he is being welcomed with tea and good manners. This is a strong statement of a set of values that are not contested in the corridors of

power. To have them exemplified so joyfully at such a moment meant something.

One of the reasons the Queen's death feels so huge is that she was a living connection with that postwar consensus, that attempt to build a better nation and a rules-based world. A vision that is being demolished even as we plan her funeral. Ten years ago, we lived in a world of divided opinion. Now, we live in a world of divided reality.

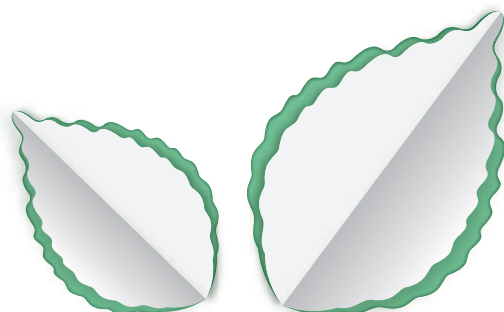
A conspiracy theory went round that the establishment had employed *Paddington's* producers Framestore and Heyday (and me and the other writers James Lamont and Jon Foster, plus Ben "Paddington" Wishaw) to create a deep fake queen. No one seemed to question the reality of the bear.

I'm writing on Friday night. It won't be long before the mourning gives way to the name-calling that characterises our current political discourse. The sides in these culture wars are like custard. The harder you jump on them the more solid they become. I don't know much but I do know that the fury is in someone's interest and it's not ours.

People often quote GK Chesterton's line: "Men did not love Rome because she was great. She was great because they had loved her." But I love these (edited) sentences that precede it: "It is not enough for a man to disapprove of Pimlico; in that case he will merely move to Chelsea. Nor is it enough for a man to approve of Pimlico; for then he will remain Pimlico, which would be awful. The only way out of it seems to be for somebody to love Pimlico... If men loved Pimlico as mothers love children, arbitrarily, because it is theirs, Pimlico might be fairer than Florence."

The most emotional moment in that encounter with Paddington is when the bear says: "Thank you, Ma'am. For everything." People will ask: "What everything?" Well, make your own list. But I'm thankful for the way she used the peculiar power of her archaic role to allow us to glimpse, however fleetingly, that we share something good and that we need to defend that.

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This week's issue Being multilingual helps free the mind

I found your article “Everybody’s talking” most interesting and inspiring (Magazine, last week). Although the circumstances outlined differ from mine (growing up in rural Wales in the 1950s), I see many parallels with issues and concerns raised by parents whose first language was not English.

I remember the debate among adults as to whether they should speak English or Welsh to their children. The arguments centred on whether it would confuse the child and prevent successful language development and, anyway, you “needed English to get on” in life. Welsh was widely seen as a dying language. Thankfully, that has been assuredly disproved.

Looking back at how a working knowledge of both languages helped me, it provided me with an unconscious resource. When learning French, I found it no trouble to understand that tenses could be expressed in different ways; nor did we need an explanation of *tu* and *vous* (Welsh *ti* and *chwi*). There was an elasticity of the mind. Added to that is the richness of the culture – stories, songs, history, poetry – most of it effortlessly listened to and embraced. This has never left me even though I have spent most of my adult life in England. I have been very fortunate and benefited greatly from the richness of both languages.

Susan Hook
Westbury on Trym, Bristol

Muddled thinking on schools

Kenan Malik says that what he calls the regulatory state has “created organisational incoherence and fragmentation” and gives as examples railways, water, energy and the NHS (“It’s no wonder I couldn’t see a GP: limiting access to services is the point”, Comment, last week).

School education in England is an equally striking example. Turning over as many state schools as possible to a disparate array of private owners has brought muddle and lack of local accountability. At the last count there were more than 2,500 trusts responsible for nearly 10,000 schools and the government wants to cover the whole system.

YOUR LETTERS

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The size of trusts varies from one school to 75, there are huge regional differences and major problems of oversight. No other comparable country has gone down such a radical road, for good reason. This kind of shift has the merit of shielding the state from democratic pressures because the structures are so bemusing and impenetrable.

Emeritus Professor Ron Glatter
Boxmoor, Hemel Hempstead
Hertfordshire

Objective truth? Hmmm

Clive Myrie rightly champions “objective truth” as part of the BBC’s mission (“Opinion is cheap and easy. The BBC’s mission is to deliver facts and evidence”, Comment, last week). However, the much trumpeted term “impartiality” entered the lexicon of “Newspeak” when David Jordan, the BBC’s director of editorial policy, told a House of Lords committee that “if a lot of people believed in a flat Earth we’d need to address it more”. False equivalence is not a bulwark against bias: it is moral relativism.

Tom Hardy
London N5

Austerity doesn’t work

Phillip Inman claims that in his first budgets George Osborne worked every trick to prevent the

national debt ratio from reaching 100% (“Now we’re in the 100% debt club, where’s the plan to spend our borrowings wisely?”, Business, last week).

Yes, but unfortunately they were the wrong tricks. Through his shock doctrine austerity, he sucked confidence and demand out of the economy and the debt-to-GDP ratio grew massively instead of shrinking. Alistair Darling had got the economy going again with his more balanced stewardship and all David Cameron and Osborne had to do was continue on his path, but balance and moderation are not in the Thatcherite textbook.

Why is there all this fuss about 100%? After the Second World War, the debt was about 250%. Well, this is a wartime situation in peacetime. History is plain: Eric Geddes in the 1920s, Thatcher and Geoffrey Howe in 1980 and Cameron and Osborne in 2010. Friedmanite shock therapy simply makes things worse.

David Redshaw
Saltdean, East Sussex

Johnson’s unjust deserts

I was incredulous to read in Andrew Rawnsley’s article that ex-premiers could claim £115,000 a year from the taxpayer (“Boris Johnson’s dreams of a comeback will be a

nightmare for Liz Truss”, Comment, last week). What can possibly be the justification for this, when we know of the potential for excessive high earnings that these individuals enjoy and so many in our society are currently suffering financially?

Hilary Callaway
London SW15

Dredging up the dirt

Shanti Das nicely highlights the denial of the authorities over dredging and the poisoning of sea creatures at, and south of, the Tees estuary (“What is killing all the crabs on these beaches? Is it nature... or dredging?”, News, last week). Longshore drift is the phenomenon whereby sediment and pebbles are moved parallel to the coast by tides and currents. On this bit of coast, the predominant direction of this drift is north-south, so pollutants in the river or delivered at its mouth would be driven south to Redcar and Saltburn, as Das points out.

Unless a land-based polluter can be isolated, dredging has to be the source of the chemical pyridine and longshore drift is taking it to the aquatic organisms and the beaches.

Jonathan Hauxwell
Crosshills, North Yorkshire

I’m rich... get me out of here!

There is nothing new in the idea of the wealthy using money to distance themselves from the hardships of poverty (“Step this way and avoid the apocalypse”, the New Review, last week). The concept was described in Ben Elton’s 1989 masterpiece *Stark*, a fictional tale of a secret consortium of the super-wealthy planning to leave the Earth they have condemned to death and live in self-supporting space stations.

Over the centuries, rich people have elected to seek escape from hardship. The people of the coastal regions of the Arabian peninsula would move to oases when the summer heat by the sea was unbearable. Rich families in India would move up into the hills where it was cooler. Industrialists in Europe have seaside homes to escape from the oppression of the summers and the pollution they have helped to cause. The greatest frustration of the super-wealthy is that, although money can buy immunity, it cannot buy immortality.

Matt Minshall
Batz-sur-Mer, Brittany, France

For the record

◆ An opinion piece (“Where has Mr Truss been hiding? A spouse-free race isn’t usually the political way”, 4 September, page 43) was illustrated in last week’s early edition with a photograph that purported to show Liz Truss with her husband Hugh O’Leary; in fact she was pictured, in 2018, standing alongside the Tory MP Michael Ellis.

◆ An image accompanying a review of Lenny Henry’s new autobiography, *Rising to the Surface*, showed Jennifer Saunders, not “ex-wife Dawn French”, celebrating Red Nose Day with him and fellow comedians in 1991 (“There’s nothing very funny about fame”, 4 September, the New Review, p38).

◆ It was Hartlepool hospital’s accident and emergency department that closed (in 2011), not the hospital itself as an article suggested (“‘A bit of a clown at times’ – but Hartlepool’s swing voters will miss Boris”, 4 September, p4).

◆ A column remarked of Boris Johnson: “When he formally surrenders the keys to the Queen on Tuesday, a large part of him will be thinking that this is not farewell to the premiership, but merely adieu.” The final word meant was “au revoir” (“Boris Johnson’s dreams of a comeback will be a nightmare for Truss”, 4 September, p41).

◆ A review of The Palmerston in Edinburgh indicated that one of the desserts sampled was a gooseberry remoulade, a type of mayonnaise sauce; diners will be delighted to learn that this should have referred to a gooseberry roulade (28 August, Magazine, p26).

◆ *Write to the Readers’ Editor*, the Observer, York Way, London N1 9GU, email observer.readers@observer.co.uk, tel 020 3353 4736

Britain’s view on...



Liz Truss lifting the moratorium on fracking

Yorkshire Post ‘Rejected out of hand’

“The majority of local communities rejected the idea out of hand. And the shale gas industry will have a tough task convincing people to allow fracking on their doorstep. Kirby Misperton in North Yorkshire being the perfect case in point, after the village fought off shale gas exploration.” **Editorial**

The Guardian ‘Soaring price’

“While the soaring price of gas might make fracking seem a more attractive proposition, in fact the difficulty of tearing up the UK’s countryside in pursuit of relatively small and hard-to-reach deposits means it remains very doubtful it could ever be profitable.” **Fiona Harvey and Michael Goodier**

The i ‘Years to assemble’

“Is this brand new government right to overturn the ban? Could shale gas fracking onshore in the UK help ‘dig’ us out of the energy crisis? The short answer is no... it would take years to assemble the vast quantity of drilling and other equipment required.” **Professor Jon Guyas**

The Times ‘Handbag opponents’

“Truss has taken this step in the face of opposition within her party, and knowing that it would embarrass Kwasi Kwarteng, her new chancellor, who earlier this year opposed removing the ban... Truss’s willingness to ignore such awkwardness and handbag opponents is encouraging.” **Emma Duncan**

New Statesman ‘Backtracking’

“What all these measures amount to is monumental backtracking on the ‘climate leadership’ lauded at the Cop26 conference... ‘Pick the planet,’ Alok Sharma urged. The extraction of new oil and gas is the opposite of what is needed for a transition to a clean future.” **India Bourke**



Kenan Malik

We can respect popular affection for the Queen and question the idea of royalty

It's precisely at times of transition that we should take the chance to interrogate hereditary power

King Charles III. As soon as one monarch dies, another takes her place. It is a seamless transition that, for many, is both necessary and reassuring, helping sustain the myth of monarchy that, while kings and queens may pass on, the institution endures. It is also for that very reason that the seamlessness is troubling.

At moments such as these, republicans are faced with a dilemma. "We are saddened to hear the news of the Queen's death and we wish to express our condolences to the royal family," tweeted the campaign group Republic. "There will be plenty of time to debate the monarchy's future. For now, we must respect the family's personal loss and allow them and others to mourn the loss of a mother, grandmother and great grandmother."

I agree with the broad tenor of the sentiment. Yet I also think that, even now, we need to reflect in a way that is probing and questioning as well as respectful of the occasion. One of the problems in simply maintaining a dignified silence is that the monarchy itself does not

stand still. A new King has already been installed.

A constitutional monarch necessarily plays many roles. She is an individual human being and her death will be devastating for her family and friends, just as the death of any much-loved mother, grandmother, sister or aunt would be to their loved ones. To empathise with their grief and sorrow is human; to be personally vindictive, or to celebrate her death abhorrent.

A monarch is also a national symbol, and one who was on the throne for 70 years occupies a place deeply lodged in public consciousness. And here, too, it is important to acknowledge and respect the public mood.

And yet that mood is not uncomplicated. Anecdotally, people seem broadly supportive of the monarchy, respectful in their mourning for the Queen, but also less deferential and obsequious than much of the media and Westminster seemingly would wish it to be. And less unwilling to ask questions about the institution.

The perception of what Elizabeth symbolised and signified for the nation is itself one to be questioned and probed, rather than to be simply allowed to accrete into myth. Central to the eulogies has been the sense that she embodied

continuity and steadfastness in an age of turbulence and change. That she was the figure whose presence helped a country manage the transition from the age of empire to the post-Brexit era, from the days when the BBC was the only national broadcaster to the contemporary world of social media, from a time of unquestioned deference to a period when all authority seems to be questioned and little is sacred.

Many other nations have negotiated similar kinds of shifts, some better, some worse than has Britain, and many without the necessity of a hereditary head of state. In all these eulogies, the symbolic significance of the monarch is as a figure standing above the common fray, far removed from the cynicism and mendacity of politics, of endowing the nation with an otherwise missing moral core. "In times when nothing stood / But worsened, or grew strange, / There was one constant good: / She did not change", as Philip Larkin wrote about the Queen for her jubilee in 1977.

It's not difficult to see the attraction of such a role, especially given the low esteem in which politics and politicians are held. But politics is the means by which ordinary people engage with the process of governance; to insist on the need for a hereditary monarch to stand above it, to embody continuity and the nation's moral principles, is to restrain that process of democratic change.

The monarchy may be deemed to be above politics, but its very presence is itself a profoundly political statement; a statement about the degree to which the people and the democratic process can be trusted, and about why someone born into the right family is more fit to represent the nation than someone chosen by the demos.

All this elides into a third role that the monarch plays: as the representative of the office or institution of the monarchy. Britain has a constitutional monarchy, not an absolute one. And one, moreover, in which the office has over the years been increasingly stripped of its powers. Nevertheless, the idea that Elizabeth never interfered in political matters does not bear scrutiny.

There exist also the powers of the "royal prerogative", the significance

of which lies less in what it allows the monarch to do (though he or she retains certain reserved powers) than in allowing the executive to bypass parliamentary scrutiny. Through the use of royal prerogative powers, a government can "deploy the armed forces, make and unmake international treaties and to grant honours". Such powers have been reduced and made more accountable in recent years; nevertheless they exist. And however constitutional the monarchy, however woven the institution into the fabric of democracy, it remains an office defined by heredity and as such cannot but be a restraint on democratic principles.

As important as it is to respect both the personal grief of the royal family, and the public mood towards the monarchy, the wider questions about the office of the monarch cannot, and should not, simply be swept aside. Indeed, it is at the moment of transition that such questions become particularly pertinent.

Part of the problem is that too much of the discussion in recent days has been caught between, on the one hand, infantile hatred and obnoxious scorn (such as the American academic who wished the Queen "excruciating pain") and, on the other, a kind of overwrought servility (Clive Myrie on the BBC telling us, in the afternoon before the formal announcement of the Queen's death, that Liz Truss's response to the energy crisis was "now insignificant" compared with the "gravity" of the crisis facing the monarchy, comments he later clarified).

Respect, decorum and questioning are not incompatible. We need to be able to recognise the tragic personal circumstances, and the depth of the symbolic attachment the public feels towards the monarchy, while also being open to interrogating some of the deepest-held traditions, beliefs and myths. Such interrogation isn't an expression of anti-Britishness. There is more than one way of wanting the best for this country.

The world's view on...



Drought in China

Reuters 'Coal prices surging'

"China's drought has sent coal prices surging as traders anticipate the lack of hydroelectric generation will force it to burn more coal to meet electricity demand this winter. China's rising coal consumption threatens to worsen a worldwide shortage." **John Kemp**

Aljazeera 'Ambitious projects'

"Beijing is banking on a range of ambitious projects in its 14th five-year plan for energy development, including plans to build wind and solar power plants with a capacity equivalent to Europe's entire renewable energy grid within the next eight years." **Kyle Mullin**

Wired 'China's war'

"Two officials stood by as a small, thin rocket blasted off from a pickup truck. The rocket, carrying a payload of silver iodide rods to initiate rainfall, was headed for the clouds above Zigui county, Hubei province. It was another round of artillery fire in China's war against drought." **Chris Baraniuk**

New York Times 'Ripple effects'

"The drought in southwestern China has had ripple effects for global businesses. It drastically reduced hydropower production in the region, requiring power cuts to factories and scrambling supply chains for electronics, car parts and other goods. Volkswagen and Toyota curtailed production

at nearby factories, as did Foxconn, which produces electronics, and CATL, a manufacturer of batteries for electric cars. The Yangtze River, which bisects China, dipped so low that the oceangoing vessels that typically traverse its upper reaches from the rainy summer into early winter could no longer run." **Ana Swanson and Keith Bradsher**



David Edgerton

The Tories were once the party of the monarchy. Now they have other priorities

The royals were never above politics but drew great strength from Conservative support

Following the death of Elizabeth II, power is performing its truths, transforming princes into kings and dukes and children into princes. But as the British state becomes less legitimate, these processes are losing their potency. The late Queen is revered across the world but the monarchy itself has lost its magic. Charles is King, but the monarchy will not be what it was.

Monarchy was never above politics. It rested on it and on the Conservative party in particular. This was the party of the monarchy, the union, the constitution, the established churches and the empire. In 1936, it disposed of a king emperor who offended its bourgeois sensibilities, thus redirecting the royal line of succession down to King Charles III. It was a Conservative government of the 1950s that redefined the monarchy as a national rather than imperial one. A then-imperialist Enoch Powell, in his tilting at the royal titles bill, was appalled, but to no effect. In time, he would become an ardent nationalist, dismissive of empire as a passing phase and the Commonwealth as a racial danger to the nation.

Today's Conservative party is radically different from that of the 1950s. It has taken up Powellite free marketism and nationalism rather than imperialism. It now cares little for church or constitution. Of course it celebrates the person of the late Queen, but monarchy is a subtly different matter.

For most of the Conservative party, Brexit was far more important than royal propriety. What to them would once have been an incendiary charge that, as prime minister, Boris Johnson "lied to the Queen" to get a politically convenient prorogation of parliament made little impact, despite being true. In fact, it was a weaker accusation than it might seem, for it was that the prime minister had told fibs to the

particular cherished royal person rather than to the sovereign.

Another telling sign was given by our new prime minister. Having just kissed the hands of the dying monarch, she eulogised her wrongly. Speaking from outside Downing Street, Liz Truss said the late Queen "was the very spirit of Great Britain". Clearly, no one in Downing Street knew to advise the notionally unionist Truss that her late Majesty was Queen of the whole undivided United Kingdom of Great Britain and Northern Ireland.

That is telling. While it is a common error in the country at large, and in the media, it is an extraordinary one to be made by a Conservative prime minister on such a solemn national occasion and in the context of the politics of the Northern Ireland protocol. She and her advisers clearly did not know or care.

In a celebrated book, *The Enchanted Glass*, Tom Nairn, one of the great interpreters of British history, challenged the notion that the antique British monarchy was mere archaic mumbo-jumbo. Monarchy mattered. It embodied, and sustained, a backward antique state, one that made it impossible for a proper modern democratic British nation to emerge. It kept the nation, its politicians and its intellectuals infantilised. It also helped keep it stuck in an Edwardian time warp, incapable of transforming itself economically and industrially.

That thesis is not quite right. The problem of the monarchy is not its backwardness, but its particular modernity. Although not keen on bicycles, the British monarchy was the very model of a modern monarchy. As author and historian David Cannadine revealed in the 1980s, the great royal rituals are inventions of the late 19th and early 20th centuries, created alongside the great royal processional way that is the Mall.

The monarchy spoke through radio long before most people had receivers. In 1953, the coronation was broadcast on television, to a nation of wireless listeners. The new Prince Consort started egging on the nation's engineers in an era of heroic test pilots, sleek new jets and atomic power stations. That Dan Dare world is as long gone as the

promise of the new Elizabethan age, but it had its moment.

This is not to say the monarchy was not surrounded by puerile propaganda or that it endures or doesn't matter. On royal matters, the House of Commons, especially "at its best", and the BBC cringeingly debase themselves. This is important in that it hides the power, not of the monarch, but of a monarchical state and the cravenness of the political class in front of it. But something fundamental has changed. The invented traditions that sustained the performance of monarchical presence have their outward pomp but have lost much inner meaning. The voice of the monarchical state is, post-Iraq and Brexit, assumed to be dissembling. The once wholly cringeing media now often report to greater powers who are less inclined to respect the official royal version. They have bigger lies to tell.

It is also the case that the prestige of the British monarchy depended on that of the British empire and then the British nation and the

The Conservatives are now an English party shackled to a dying electorate and failing Brexit



◆ The coronation was broadcast on television in 1953 – 'to a nation of wireless listeners'.

British state. That too has eroded. Recent prime ministers have been neither efficient nor dignified. Strikingly, the Conservative party has proved incapable of preparing for or managing the Brexit it so badly wanted. It is now hard to instinctively believe there is a particular British diplomatic or military genius.

The civil service hasn't covered itself in glory either, partying in Downing Street while the rest of us obeyed the rules and, like the ministers it serves, staying on holiday in the midst of crisis and collaborating to cover up scandal. Lords temporal or spiritual do not command the respect they once did. In parallel, excepting the late Queen, the royal family is associated with inappropriate friendships and rejecting transfusions of energy from charismatic women, Diana, Princess of Wales, and Meghan.

Crucially, the Conservative party has changed. It has left behind its roots as the royal party, as the party of national capitalism and of a genuine union. Although it has increased its share of the vote in every general election since 1997, it is an English party shackled to a dying electorate, a failing Brexit and powerful radical right, not to monarchist impulses. It exercises its power monarchically, satisfying the special interests of its own privy councils.

Meanwhile, the great silenced majority of the younger generation is neither monarchist nor Conservative. It is savvy about the mendacities of power and is rightly resentful at having its future being blighted by the fantasies of old people and all that is associated with them. Its monarchy will be very different. Indeed, they may well, like presidents from around the world, have warm words for the late Queen, but prefer a more modest, more modern, more democratic, more dignified republican constitution.

David Edgerton is the author of *The Rise and Fall of the British Nation*, and professor of modern British history at King's College London



Insights Torsten Bell

Why girls lucky enough to have female teachers lead richer, longer lives

It's common to say that everyone remembers a great teacher, although I've always found that the stupendously bad ones also stick in the memory. What is certainly true is that what happens in our school years does have lasting effects, for good or ill.

New research into rural schooling in 1930s and 1940s America makes the case for teachers as role models as well as educators. At a time when girls saw few women in professional roles, it found that those with disproportionately female teachers at primary school achieved better educational outcomes. Maybe that's not surprising, but the researchers went on to show that the impact continued long after they had left the classroom. Women who had more female teachers earned more, and even lived longer, than those without.

There is far less good news for all of us concerned about the lasting impact of pandemic-related school closures, in the form of a history lesson from 1960s Germany.

The study examined the impact of a change in the school calendar that knocked a third off the length of two school years. Students had less classroom instruction, but with increased homework to make up for it.

While previous studies of the immediate impact on educational outcomes didn't find much, this tracked those affected throughout their entire working lives, to show real effects on both employment rates and earnings (a year of lost teaching reduces lifetime earnings by 3%). This isn't just about cash; even five decades afterwards, these students were more likely to be introverted and neurotic.

It turns out school – or the absence of it – really does stay with us for life.

◆ Torsten Bell is chief executive of the Resolution Foundation. Read more at resolutionfoundation.org

Boardroom power
The high-energy boss of Centrica, Chris O'Shea
Profile, page 48



Cinema chains face long wait for fans to fall back in love

Agenda

With blockbusters in short supply and mid-budget films losing out to streaming, times are tough for multiplexes, reports **Mark Sweney**

The stratospheric performance of Tom Cruise's *Top Gun: Maverick* this summer ignited hopes that a box-office recovery might finally be in full swing after the pandemic shuttered cinemas. However, a subsequent blockbuster drought has left beleaguered theatre owners praying that the Christmas release of mega-sequels to *Avatar* and *Black Panther* will pull them back from the brink.

The world's second-largest cinema chain, UK-based Cineworld, last week filed for bankruptcy protection in the US after succumbing to almost \$9bn (£7.75bn) in debt and lease liabilities. The company, which will continue to operate its 751 sites in 10 countries, blamed the pandemic and the slow trickle of new releases for its faltering admissions.

The London-listed company joins

'Audiences yearn for huge spectacles but does original drama and comedy have any place in theatres?'
Jeff Bock, analyst

Vue, the UK's third-biggest chain, in being forced to go through a major restructure, with equity holders in both wiped out.

The standout successes of films such as the latest James Bond, *Spider-Man* and *Top Gun* releases have proved false dawns in sparking a sustainable recovery in filmgoing.

Pandemic-induced production delays, jittery Hollywood studios continuing to postpone blockbuster release dates, and a wider lack of mid-budget fare – from rom-coms and buddy movies to dramas – will push back the timeline on a full recovery for cinema owners until possibly 2024, according to analysts.

The dearth of new releases has turned the typical summer list of box office hits on its head. Last week, *Spider-Man: No Way Home* topped the US box office – eight months after its global release. In the UK, the live performance of Dutch violinist Andre Rieu's Maastricht summer concert beat Hollywood films including Idris Elba's *Beast* and Brad Pitt's *Bullet Train* to the top spot late last month.

So far this year the UK and Ireland box office has hit £690m in ticket sales, still almost 30% below the same period in pre-pandemic 2019. While blockbuster films continue to pull in the crowds, the streaming revolution may have permanently reduced the number of mid-budget films – valuable commercial “fillers” for theatres between blockbusters – that make their way to the big screen.

“Sure, audiences are yearning to return for huge spectacles, but it remains to be seen if original dramas and comedies have any place in theatres going forward,” says Jeff Bock, analyst at US firm Exhibitor



Tom Cruise and Jennifer Connelly in *Top Gun: Maverick*. The blockbuster proved a rare crowdpleaser in cinemas over the summer. Entertainment Pictures/Alamy

Relations. “Have those genres now been subjugated to streaming for the most part?”

Faced with mostly empty cinemas until the next wave of releases late this year, the UK industry declared Saturday 3 September to be National Cinema Day, slashing prices to mid-1990s levels, at £3 a ticket. The budget pricing, during school holidays, unsurprisingly proved a success,

resulting in 1.46 million admissions, about three times the number for a typical pre-pandemic Saturday.

Nevertheless, demographic trends in cinemagoing have not – as yet – returned to pre-pandemic norms. Over-55s remain reluctant, and family trips have not bounced back.

This year is expected to end with a box office bang, with releases including *Avatar 2*, *Black Panther: Wakanda*

Forever and Dwayne Johnson as DC Comics antihero *Black Adam*. But with many major films continuing to be pushed back to 2023, next summer is looking like the true litmus test of the cinema recovery.

“We’ll see how far the industry has come, or not, when the supply chain actually catches up to the perceived demand,” says Bock. “The grey zone – that’s where we’re at right now.”

Postscript

Truss quick to name Kwarteng chancellor

Kwasi Kwarteng was named the new chancellor of the exchequer on Tuesday evening by Liz Truss, hours after she was officially sworn in as prime minister. The former business secretary and Surrey MP is an ideological soulmate of Truss from the free-market right and was one of her co-authors on *Britannia Unchained*, a 2012 collection of essays advocating a small-state UK.

New limits set on domestic energy bills

An “energy price guarantee” will freeze gas and electricity bills at £2,500 a year for the typical household for the next two years from 1 October, replacing the Ofgem cap that was due to reach £3,549 from that date. Announced by Liz Truss, it includes the temporary removal of green levies on bills, worth about £150 a year, and is in addition to the £400 support announced in May.

Biden blocks US tech expansion in China

Firms that receive US government funding will be banned from building “advanced technology facilities” in China for a decade, the Biden administration announced. The move is part of a near-\$53bn (£46bn) plan to scale up manufacturing of semiconductor chips – currently mainly produced in Asia – under the US Chips and Science Act approved by Congress in August.

John Lewis swaps old slogan for new

John Lewis announced its new slogan to replace “never knowingly undersold”, which it officially retired last month after nearly a century. The department store chain is positioning itself as being there “for all life’s moments”, tapping into what it calls the “moments economy”, as Britons spend smaller amounts day to day rather than splurging on foreign holidays and other big items.

Vital statistics

\$1.1407

The bottom of Wednesday's dip in the pound against the US dollar, its lowest level for 37 years.

0.75

The record percentage-point rise in interest rates announced across the eurozone on Thursday.

MAIN PICTURE
Lockdown saw
small businesses
turn to state
loans, including
from new firms
such as Tide.
Guy Bell/Rex



How Tide's determined rise cost the UK taxpayer millions

The fintech gained a wave of new customers after signing up to the Covid bounce back scheme, but now a third of the loans it made have gone bad, reports *Kalyeena Makortoff*

The first Covid lockdown proved a mixed blessing for the banking platform Tide. The government's first stay-at-home orders, in March 2020, sparked fear throughout the City, and fintech firms such as three-year-old Tide were no exception. The pausing of an entire economy threatened to decimate demand for its services.

But opportunities started to unfold when then-chancellor Rishi Sunak revealed plans for a 100% taxpayer-backed loan scheme that would keep traders afloat. It gave burgeoning lenders a chance to not only support struggling business customers, but potentially attract new clients by distributing state-backed funds.

Tide seized the moment. It applied to join better-known banks on the scheme, even asking its customers

to lobby MPs on its behalf. Within weeks, it had been authorised to issue loans, and by the end of 2020, Tide's customer base had nearly doubled, though it disputes the extent to which this was due to new customers hoping to secure bounce back loans. The company's "rapid and sustained growth" was later hailed by its backers, who invested another \$100m (£84m) last year.

But government figures, first released last month and updated this week, have cast a shadow over that success, showing that 33% of Tide's bounce back loans have gone unpaid. That is one of the worst records of all the lenders involved, surpassed only by Capital on Tap, which loaned two-thirds less than its rival.

Tide, which was last valued at \$650m, says that percentage reflects the fact that it opened its doors to younger, and therefore riskier, busi-

ness customers as its membership expanded. But this growth came at a price, resulting in defaults that cost the taxpayer at least £20m – a figure that could have been higher had Tide not controversially run out of cash just seven weeks into the scheme.

Speaking to investors, former employees and the company itself, the *Observer* has pieced together a story of an enterprising fintech firm whose drive and ambition may have unintentionally cost the UK government millions of pounds.

When it launched in 2017, Tide was part of a generation of fintechs – financial technology firms – promising fast access to finance just as memories of the banking crisis had started to fade.

Sarah Kocianski, an independent fintech consultant, said its success was down to a combination of factors. Regulators were encouraging competitors to the high street banks, and new tech such as smartphones and cloud computing meant firms could cut costs and offer new products in a way big lenders, with legacy IT systems, could not.

It sparked a frenzy of investment. "There was a huge amount of money pouring in from venture capital and private equity firms," said Kocianski. However, she said, many of those investors put "too much emphasis on growth, rather than profitability".

Tide, for its part, pitched itself as a one-stop shop for businesses. Co-founders Errol Damelin – one of the duo behind controversial payday lender Wonga – and ex-Barclaycard banker George Bevis attracted backers including Zoopla boss Alex Chesterman, Lovefilm co-founder William Reeve, and venture capital firms LocalGlobe and Passion Capital.

But Tide isn't actually a bank – it doesn't lend its own money. Unlike fintech peers Monzo and Starling, Tide chose not to apply for a full banking licence, which would allow it to hold customer deposits and lend against them. Bevis, then Tide's chief executive, said in 2017 that a licence



would be a “management distraction”, requiring staff and resources to deal with cumbersome capital requirements, regulatory scrutiny and costly deposit insurance schemes.

Instead, it partners with ClearBank to offer bank accounts. While it started offering some own-brand loans in late 2019 – funded by investors – third-party firms lend the money and provide services like accounting software and invoice automation.

Among its selling points is speed: businesses can open an account in minutes using only a passport or driving licence. Although additional checks are conducted, it is substantially faster than mainstream banks, where the process can take weeks.

Less than a year in, Bevis stepped aside to make way for someone experienced in “international scale-ups”. Tide, which this year launched in India, had ambitions beyond the UK. Enter Hamburg-born Oliver Prill, then 47, who is a big fan of the Amazon founder Jeff Bezos. He joined from another online lender, Kreditech, which used browsing history and social media profiles to assess borrowers with little to no credit history in countries including Poland, Spain and Russia. It collapsed during the pandemic, but prior to that, Prill oversaw its international expansion,

before moving to Tide in August 2018.

Within weeks of joining the UK business, Prill set his sights on a valuable prize: a government fund designed to boost competition in business banking. Initially told that Tide did not qualify, he protested publicly and eventually won a £60m grant from the fund. As part of its bid for the cash, Tide set a target of taking an 8% share of the business banking market – a goal that would need its 55,000 customer base to grow to at least 450,000 by 2023.

With its eyes on the prize, Tide started offering eye-catching new services. For example, customers could register a new limited company, and open an account in that company’s name in one go. As added incentive, Tide would even pay the £12 incorporation fee to Companies House.

But by spring 2020, Tide was facing a countrywide lockdown that would force most businesses, including many of its customers, to temporarily shut. The Treasury stepped in with a scheme offering loans of up to £50,000 per company, at 2.5% interest, with the government liable for 100% of the losses if borrowers defaulted. Lenders did not have to conduct normal credit checks; they only had to ensure firms met eligibility criteria, including that they were trading before 1 March 2020.

ABOVE
Rishi Sunak’s plan allowed startup lenders to attract new clients as well as support their existing ones.
Tolga Akmen/Getty

BELOW
Bounce back loans were introduced in spring 2020, with just eight banks originally authorised to distribute cash.



But most of the eight banks originally authorised to give bounce back loans started to restrict them to existing clients and temporarily suspend new applications, leaving a gap in the market for those willing to serve businesses with nowhere else to turn.

Seeing an opportunity, Tide advised small traders to write to their MP and support its application to the Treasury to be approved as a bounce back lender. Within 10 days, it was admitted. As Tide did not have a banking licence, undisclosed investors agreed to put up their own cash to fund the bounce back loans.

Its 370 staff were then faced with processing what became a 70,000-strong waiting list of potential borrowers. That was when the problems started. Frustrated business owners took to Twitter, complaining about delays and radio silence after lodging their applications.

As businesses became more desperate, Prill published a blogpost in late May, telling existing customers to hold tight, and – despite growing pressure on its own funds and staff – urging prospective applicants to open a Tide account and join the list.

Former employees who spoke to the *Observer* said that, like any startup boss, Prill was focused on boosting customer numbers. “There was a large appetite for new accounts, as there was a big focus, and company-wide updates, on market share,” one ex-staffer said. Prill faced the added pressure of meeting targets linked to the £60m grant, which would be paid only when Tide hit certain milestones.

It soon became clear that Tide had bitten off more than it could chew. In June, Prill gave the first hint that Tide was struggling to secure enough cash to finance all the loans in its pipeline. Its backers were apparently put off financing more loans by a clause in the government guarantee that said investors would not be compensated if Tide went bust.

“At the moment, it’s the need to arrange funding that’s holding us back,” Prill told anxious customers.

In July, Tide ran out of bounce back cash, sparking a furious reac-

tion from some members. Prill took one last run – urging the Treasury to change the terms of the scheme and allow the Bank of England to hand money directly to non-bank lenders – but officials refused to budge.

But Tide did not walk away empty-handed. While it only managed to issue 1,826 bounce back loans, worth a combined £59m, between 19 May and 7 July, it gained tens of thousands of new customers along the way.

According to Tide estimates provided to the *Observer*, about 28,000 of the 46,000 new customers it gained over those seven weeks were beyond what it would normally expect. They accounted for about 15% of its total 2020 account openings, and about 19,000 of those are still Tide members today.

Tide said it would have attracted customers regardless of its accreditation to the scheme, and that part of its growth was due to the fact that other banks were not taking new accounts during the pandemic. Overall, the company said, its bounce back customers “did not make a material difference to Tide’s growth”.

Tide would later credit its “significant” customer growth in 2020 – it hit 284,000 members at the end of that year – for annual revenues tripling to £14.4m. It later secured another \$100m in July 2021 from investors who said they were impressed with Tide’s “rapid and sustained growth”.

While participation in the bounce back scheme may have been beneficial for Tide, it has come at a cost to taxpayers, who are now on the hook for nearly £20m.

Controversially, Tide has decided not to offer a government-recommended repayment scheme called pay-as-you-grow (PAYG), which spreads repayments over 10 years rather than six, easing the burden on customers who might otherwise be at risk of default. The Federation of Small Businesses last year said the move was “deeply concerning”.

Tide said the terms of its own funding meant it could not offer PAYG, and that it had “alternative arrangements and repayment plans”, subject to internal policies. Regarding its bounce back default rate, Tide said it had been quicker to put in claims than some, and that company failures were broadly consistent with the natural pattern for early-stage businesses. “Furthermore, the businesses we serve are typically younger, so the risk of failure is much higher. The next 12 months will give a better picture of the NPLs [non-performing loans] across all the lenders.”

It reiterated last week that some lenders may be “more advanced than others” in submitting their bounce back claims to the government, which could distort the figures.

“We are proud to have acted for our members during the pandemic, when small businesses across the UK were facing financial distress, significant operational difficulties and mass closure,” Prill said in a statement. “We felt personally responsible to assist them where we could, and this included urging the government to extend the bounce back loan scheme to non-[bank] lenders. We continue to champion small businesses and small business creation across the UK, since these enterprises are the lifeblood of the country’s economy.”

Profile

Chris O'Shea

Chief executive of Centrica

The energy boss is committed to nuclear and renewable power, would hand over a chunk of profits to help this winter – and is not averse to fracking either. By *Alex Lawson*

Even for an executive in the eye of the gathering storm that is the energy crisis, Chris O'Shea seems remarkably busy. The chief executive of Centrica bustles on to our videocall from offices in Easington, County Durham, after battling traffic on his way from a hydrogen project in the Humber. Afterwards he's off to the coast, to check progress on reopening the massive Rough undersea gas storage facility – a key part of ensuring the UK will be able to keep the lights on as Russia throttles gas supplies. He has also found time to watch Liz Truss announce her energy bills bailout on the TV. Her plan involves reworking power supply contracts, a measure O'Shea, along with other industry leaders, has been pushing for. Tomorrow brings an early morning trip to Brigg power station in north Lincolnshire, where the company is building a 50-megawatt battery storage plant.

He's not complaining, though. "Having to work two jobs to make ends meet, that's a struggle," says O'Shea, crunching on a bag of salt-and-vinegar crisps as he hurries his lunch. "It's a massive privilege to be in the position I'm in."

Centrica is the largest UK company supplying power into its home market, with 8 million domestic and retail customers. It owns British Gas, the former state monopoly, and is valued at more than £5bn. Its stock has risen more than 70%

over the past year, thanks to surging gas prices, and half-year profits were a thumping £1.3bn. Its assets span gasfields in the North and Irish seas, solar projects and a stake in UK nuclear power.

O'Shea shrugs off public anger that has seen him vilified for high pay (potentially £4.26m this year), for still working some of the time from home and for cutting jobs – he even had faeces sent to his home near Reading: "It would be very self-indulgent to feel sorry for myself. I'm in a very fortunate position."

Later, he adds: "My brother took his life when he was 25 – that is the toughest challenge I have overcome. A personal tragedy puts everything else into perspective."

O'Shea joined Centrica as finance chief in 2018, moving to the top job in April 2020. Since then, he's navigated Covid, slashed 5,000 jobs at the former state monopoly, and taken on 800,000 customers from suppliers put out of business by surging gas prices. Now, he's in talks with government over a voluntary profits cap and is eyeing a push into more nuclear power.

Centrica owns a 20% stake in Britain's ageing nuclear facilities through a joint venture with France's EDF. Having flirted with selling that stake, the British firm dropped that plan last year. Despite pulling out of the project to build the Hinkley Point C plant in Somerset with EDF a decade ago, Centrica has been linked with investing in its sister site in Suffolk, Sizewell C. O'Shea confirms this interest for the first time, saying he is seriously considering investing in the project.

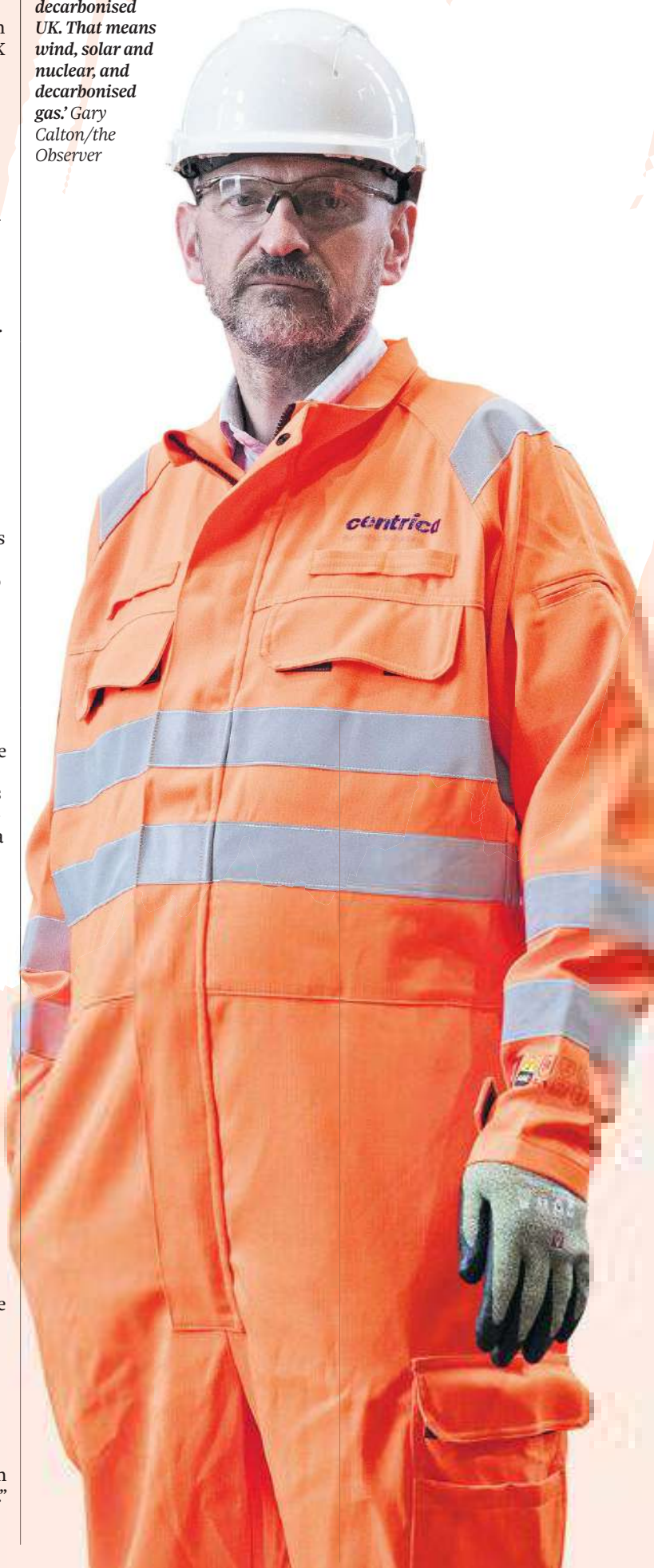
In one of his final acts as prime minister, Boris Johnson said that Britain was "putting up to £700m" into the project, which could cost £30bn. The government and EDF are understood to be finalising a deal that would see each take a 50% stake in a new vehicle while external investors are sought, pushing out China's CGN in the process.

"I'm very interested in understanding the terms of the agreement between EDF and the government," says O'Shea. "If those terms are attractive, I would very much like to be involved in Sizewell C, but I need to see the terms and have a conversation, obviously, with my colleagues on the board. But it's fully aligned with our strategy."

He says "some of our fears have come to pass in terms of cost overruns and delays" at Hinkley Point C, but backs EDF. "I've been in large capital projects myself. Things go wrong. But at good companies, when they go wrong, you learn from them."

O'Shea says he is "committed to delivering decarbonisation" by the

Chris O'Shea: 'I believe in a decarbonised UK. That means wind, solar and nuclear, and decarbonised gas.' Gary Calton/the Observer



government net zero target date of 2050 or earlier. He says: "The reality is, I believe in a decarbonised UK: that requires more wind power, more solar power, more nuclear power, and decarbonised gas."

He is even tempted by a project to build a fleet of mini nuclear plants in the UK. "I am interested in understanding a bit more about the small modular reactors that Rolls-Royce is developing. So that's something that we would potentially look at as well."

A push into costly nuclear projects would be a bold new frontier for a self-confessed "disciplined" numbers man. Born in Kirkcaldy, Fife, O'Shea studied accountancy in Glasgow. He has rattled through a series of finance roles with big beasts including Ernst & Young, Shell, BG Group and Smiths Group, and done stints in the US and Nigeria, where his uncle was once a priest.

The Scotsman's diverse wardrobe ranges from pinstripes to sloganed hoodies. Today it's a blue shirt and

'A windfall tax by its nature is a one-off. It doesn't fix the market structure. I'm trying to solve the issue in a sustainable way'

a black blazer with coral-coloured chinos. A few sprigs of white run through his dark beard. He's not too downcast after Celtic FC, whose matches he still watches with schoolmates, lost to Real Madrid. Not content just to be a spectator, he's preparing to run the Berlin marathon this month.

Despite Truss's intervention, this winter remains uncertain for many. O'Shea urges customers to wait until they receive their bills before inundating call centres. He says No 10 should be "applauded" for the support, adding: "This is a two-year temporary programme, and it gives us time to fix the underlying causes of the issue."

His solution is to voluntarily give the government a slice of the outsize profits Centrica has made from its nuclear stake and its North Sea gas operations, to pay for lower bills. He is in negotiations with civil servants now about how to do that. Isn't this merely a strategy to avoid being slapped with a more punitive windfall tax? "A windfall tax by its nature is a one-off," he says. "It doesn't fix the structure of the market. We're trying to solve the same issue in a way that's sustainable."

In one of her first acts as prime minister, Truss reopened the door to fracking. O'Shea welcomes the new policy, which will allow companies to drill – if they win approval from local residents. "It's absolutely right: you should look at it because, again, it helps with energy security."

But would he oppose fracking near his own home? "If I was publicly in support of fracking, I couldn't find it in my conscience to object."

Executive summary

Age 48

Family Married with three children.

Education Accountancy degree, University of Glasgow; MBA, Duke University, North Carolina.

Pay £850k last year (waived a £1.1m bonus).

Last holiday Florida.

Best advice he's been given "You've two eyes, two ears and one mouth: try to use them in proportion."

Phrase he overuses "Do you have five minutes?"

How he relaxes Spending time with friends and family; running.

Central bankers appear on stage like army generals these days. They boast about their firepower and claim they will crush inflation, their longtime adversary. No quarter will be given in the war. The collateral damage will be high.

A week on Thursday, the Bank of England will raise interest rates for a seventh time since last December, probably to 2.25%, and semaphore the message to financial markets that Threadneedle Street is not finished in its quest to defeat inflation.

The conclusion must be that more rate rises are on the way, possibly to 3.5% or even 4% from today's 1.75%, pushing average mortgage rates to more than 6%.

Once the consumer prices index had jumped to 10.1% in July, there was no doubt in the minds of most City analysts that the Bank would increase the cost of borrowing at its next meeting, and continue raising it into next year.

Meanwhile, the European Central Bank boss, Christine Lagarde, said on Thursday that "determined action had to be taken", following an unprecedented 0.75 basis points increase in the eurozone interest rate, to 1.25%.

Jerome Powell, the US Federal Reserve chief, may as well have worn army fatigues in his most recent appearances, such is his new-

Phillip Inman

@phillipinman



Rate-setters talk tough but they can't tame inflation

found swagger. He told a meeting of central bankers in Jackson Hole, Wyoming, last month that the Fed would use its tools "forcefully" until prices were under control.

Last week he was on the warpath again, saying he would act "forthrightly, strongly", before adding: "We must keep at it until the job is done."

Powell and Lagarde stand with the governor of the Bank of England, Andrew Bailey, in making a case for action based on the premise that higher interest rates can suppress inflation currently in the system, spurred mainly by higher energy prices and a spillover into higher transport and food prices.

Burdensome borrowing costs will also counter so-called second-round effects that flow from workers demanding high wage rises to compensate for the negative impact of inflation on living standards.

These arguments are undermined by a lack of supporting evidence, prompting the conclusion that cen-

tral bankers have been pushed into macho posturing by politicians who want banks to get a grip while they sit on their hands, and by conventions in economic thinking.

Economic theory says high inflation encourages consumers to increase spending rather than risk hanging on to cash that will be worth less in a year's time. Higher borrowing costs tame this impulse.

But more recent studies show that shoppers know high inflation is a fairly good signal of a troubled economy and their response is to stop spending and increase saving. They might want a new job and a pay rise, but fears of a recession lead them to stick with the job they have and swallow the pay rise on offer.

The latest S&P Global survey of the UK jobs market found that pay growth in August had fallen to its lowest level since March. Why March? Because that was when workers were confident the pandemic was over and things were looking up.

It gets worse for central banks when we take a closer look at the nature of inflation, which is mostly imported. Most of the affected imports are essential items such as energy and food. People and firms must buy energy and food, so monetary policy has little effect on the volume purchased. Shortages of goods are another factor driving up prices in the shops, but if that prob-

lem can be traced back to Covid-19 lockdowns in Chinese factories, then interest rises in the UK will again have no effect.

Catherine Mann, the former chief economist at the US investment bank Citigroup, gives another reason to increase rates sharply. She says that so long as the Fed and ECB are hiking, so must Britain's central bank, or sterling will slump towards parity with the dollar.

Her point is that in a competitive world, funds flow to where interest rates are highest, and that is the US, where the base rate is already in a band between 2.25% and 2.5%. She says a falling pound invites further inflationary pressure, given how much Britain relies on imports.

Yet this stance just goes to emphasise that all central banks have lost the plot – raising rates based on scant evidence that it will have the required effect. Low interest rates encourage reckless speculation; in an ideal world rates would be high enough to make financial institutions think twice before gambling, mostly on property.

In a crisis, however, low rates are a saviour, especially when so many people and businesses have been encouraged to burden themselves with high levels of debt. So before they give themselves a medal, central bankers should acknowledge that the means to bring down inflation are in the hands of others.

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News

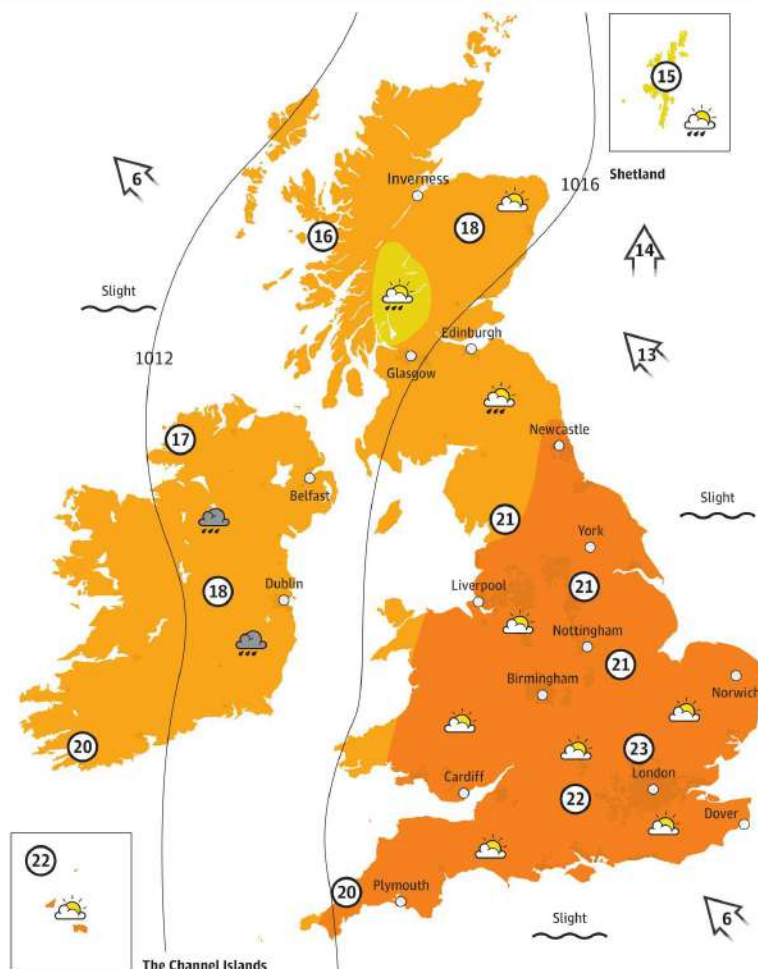
Weather

Your forecast for the week ahead

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UK and Ireland Noon today

- Sunny
- Mist
- Fog
- Sunny intervals
- Hazy
- Mostly cloudy
- Overcast/dull
- Sunny showers
- Sunny and heavy showers
- Light showers
- Rain
- Sleet
- Light snow
- Snow showers
- Heavy snow
- Ice
- Thundery rain
- Thundery showers
- Temperature, °C
- Wind speed, mph
- Windy



Two-day forecast

Low 15 High 20
Tomorrow

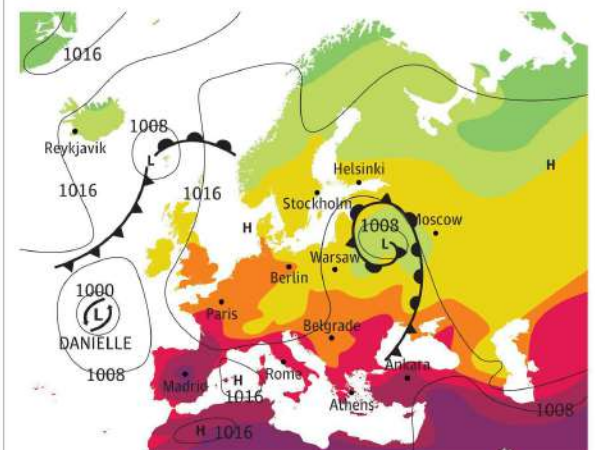


Low 11 High 19
Tuesday



Rainy spells will affect much of the United Kingdom tomorrow with the odd shower in southern England on Tuesday.

Europe today

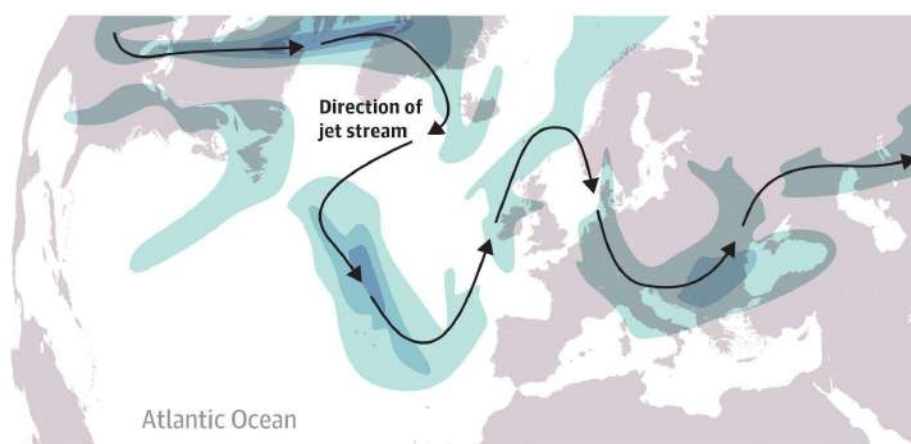


- Cold front
- Warm front
- Occluded front
- Trough

There will be rainy spells across much of the United Kingdom, with the exception of southern England. Much of western Europe will have dry conditions, with the exception of Portugal and Spain, where showers and thunderstorms will continue to have an impact on the area. Some rainfall can be heavy at times. There will be some rain in western Norway with the odd shower in Denmark as another system brings rain with embedded thunderstorms to eastern Europe.

Jet stream

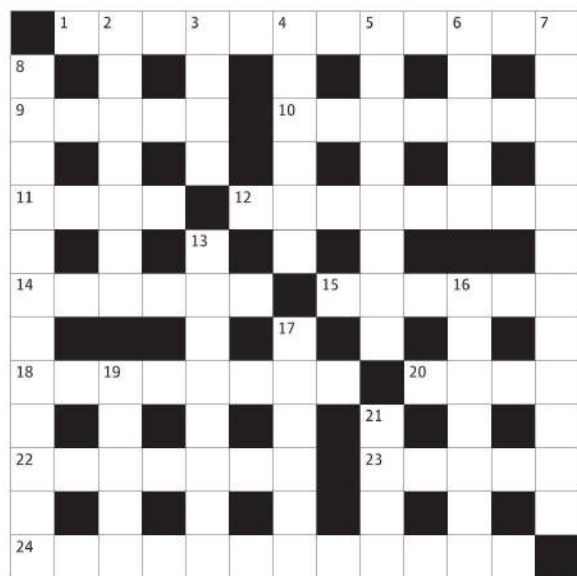
A trough in the jet stream south-west of the United Kingdom will promote rainy spells in western areas.



Around the world

Algiers	33	Corfu	30	Lagos	28	Perth	21
Ams'dam	21	Dakar	30	Lima	17	Prague	18
Athens	32	Dhaka	28	Lisbon	26	Reykjavik	12
Auckland	17	Dublin	18	Madrid	36	Rio de J	21
B Aires	15	Florence	29	Malaga	28	Rome	28
Bangkok	31	Gibraltar	25	Melb'rne	16	Singapore	30
Barcelona	27	H Kong	32	Mexico C	23	Stockh'm	15
Basra	46	Harare	29	Miami	32	Sydney	21
Beijing	30	Helsinki	16	Milan	28	Tel Aviv	31
Berlin	20	Istanbul	27	Mombasa	28	Tenerife	30
Bermuda	28	Jo'burg	28	Moscow	15	Tokyo	27
Brussels	22	K Lumpur	31	Mumbai	30	Toronto	24
Budapest	23	K'mandu	28	N Orleans	31	Vancouv'r	22
C'hagen	18	Kabul	28	Nairobi	25	Warsaw	15
Cairo	34	Kingston	33	New Delhi	35	Wash'ton	25
Cape Town	15	Kolkata	28	New York	26	Well'ton	15
Chicago	19	L Angeles	29	Paris	23	Zurich	21

Speedy crossword No. 1,406



Across

- Oscar (7,5)
- Move in a circular motion (5)
- Particular, exceptional (7)
- Sprightly (4)
- Dead end (3,2,3)
- Paid assassin (6)
- Severe, rigorous (6)
- US academic term (8)
- Chances, possibility (4)
- Electric current measuring instrument (7)
- Divide by two (5)
- Show reluctance (4,4,4)

Down

- Entertainment, floor show (7)
- Obligation (4)
- Muslim place of worship (6)
- Short narrative (8)
- Assumed name (5)
- Ready-to-eat foods store (12)
- Man assuming the traditional role of a housewife (12)
- High-pitched singing voice (8)
- Gratify, spoil (7)
- Edict (6)
- Large African snake (5)
- Professional cook (4)

Solution No. 1,405



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Cricket



● Ollie Pope (left) tries to galvanise England with the bat after Ollie Robinson (below) shone with his five-wicket haul

TOM JENKINS/
THE OBSERVER



England's Ollies set the tone as wickets tumble on poignant day

Ali Martin

Kia Oval



South Africa hit back after Robinson's five for 49 and Pope's 67 to restrict hosts' lead

After the first day was lost to the rain and the second respectfully called off after the death of Queen Elizabeth II the pre-match prediction from both captains that this series decider would produce an outright winner appeared on shaky ground.

But the fall of 17 wickets during the first three sessions of the nine available keeps things very much on track. Ollie Robinson tore through South Africa like crepe paper with figures of five for 49 in their 118 all out and things looked rosy in England's garden, only for Dean Elgar's tourists to fight back in characterful fashion.

Come stumps, as a day that began

with a fitting tribute to the late monarch was ended with bad light at 6.28pm, England were 154 for seven and leading by 36 runs. Ollie Pope had caressed an ultimately unfulfilled 67 but through a collective eagerness to score quickly – summed up by the latest fleeting thrash from Ben Stokes – and a fine four-wicket performance from Marco Jansen, the hosts had let their position slip.

Not that this would have dampened the spirits of the sold-out crowd as they filtered towards the exits and into the night. The spectators had very much been central to what was a historic third day in SE11, solemnly observing the well-pitched pre-match ceremony and then delivering a stirring atmosphere as two sides duked it out.

Admittedly there were a few groans during England's response, even if tempered by the occasion. The openers, Alex Lees and Zak Crawley, again fell cheaply as Jansen struck back with the new ball. And though Joe Root's low-key series looked to be turning a corner when he and Pope steered England to 84 for two at tea

Scoreboard

Kia Oval England lead South Africa by 36 runs with three first-innings wickets remaining.

South Africa First Innings	Balls	4s	6s
*D Elgar b Robinson	1	7	0
SJ Erwee c Foakes b Anderson	0	4	0
KD Petersen c Foakes b Broad	12	14	1
RD Rickelton c Foakes b Broad	11	20	2
K Zondo c Lees b Broad	23	57	1
*K Verreynne c Foakes b Robinson	0	2	0
PWA Mulder c Foakes b Robinson	3	13	0
M Jansen c Root b Robinson	30	59	4
K Maharaj b Broad	18	32	2
K Rabada not out	7	6	0
A Nortje c Stokes b Broad	7	8	1
Extras (lb1, nb4)	6		

Total (36.2 overs).....118

Fall 2, 7, 21, 31, 32, 36, 72, 99, 110.

Bowling Anderson 8-2-16-1; Robinson 14-3-49-5; Broad 12.2-1-41-4; Leach 2-1-10-0.

England First Innings	Balls	4s	6s
AZ Lees b Jansen	13	6	1
Z Crawley lbw b Jansen	5	34	1
OID Pope c Verreynne b Rabada	67	77	13
JE Root c Rabada b Jansen	23	25	3
HC Brook c Rabada b Jansen	12	20	2
*BA Stokes c Erwee b Nortje	6	9	1
*BT Foakes not out	11	24	1
SCJ Broad c Verreynne b Rabada	6	11	1
OE Robinson not out	3	2	0
Extras (b1, lb1, nb6)	8		

Total (for 7, 33.4 overs).....154

Fall 17, 43, 84, 107, 129, 133, 151. **To bat** MJ Leach, JM Anderson. **Bowling** Rabada 11.4-1-78-2; Jansen 11-2-34-4; Mulder 2-0-11-0; Nortje 9-0-29-1.

Toss England elected to field.

Umpires N Menon (Ind) and RA Kettleborough (Eng).

in frictionless fashion, it was undone when the former slashed Jansen to the cordon on 23.

This was a key dismissal from which the pendulum swung back, South Africa snaring four further wickets during the evening session. The debutant Harry Brook had opened his account with a wonderfully stylish four driven through cover but soon holed out off Jansen on 12, with Stokes then squandering a life on five when, one run later, he attempted another wild drive off Anrich Nortje and edged behind.

With Pope's latest love affair with the Oval terminated by the previously wayward Kagiso Rabada – a meek poke behind that undid his earlier stroke-play – and Stuart Broad, fresh from four wickets with the ball, clothing a pull shot behind for six, Ben Foakes will resume in the morning on 11 needing to shepherd the tail. England must stretch their lead further on this seaming pitch or see a one-innings shootout ensue.

The first standout performance had came before a ball had even been bowled, the soprano Laura Wright cutting through the silence by delivering both anthems a cappella. Five languages for South Africa? The first rendition of God Save The King at a sporting event since 1952? Not a problem. But for a pair of wagtails

Continued on page 52 >>

Football

Fans call for ticket and travel refunds as FA comes under fire

Andy Martin

The Football Supporters' Association has called for fans left out of pocket by the postponement of matches following the Queen's death to be treated sympathetically. Malcolm Clarke, chair of the FSA, has urged rail companies and the football authorities to ensure supporters who had been due to travel this weekend do not lose out as a result of the decision to suspend the programme.

"There's a big question there about refunds," Clarke said. "We would certainly expect the rail industry and the football authorities to take a very sympathetic view. It's not a good time to ask fans to spend money on things that don't happen."

The Football Association, of which the Queen was a long-standing patron, announced on Friday that all fixtures from Premier League and EFL level, as well as in Scotland and Northern Ireland down to the grassroots game, would be postponed. Other sports, most notably cricket, golf and both rugby codes, opted to go ahead as planned with tributes being paid beforehand.

On Friday the FSA questioned the decision to halt football, saying: "We believe football is at its finest when bringing people together at times of huge national significance – be those moments of joy or moments of mourning. Our view, which we shared with the authorities, is that most supporters would have liked to go to games this weekend and pay their respects alongside their fellow fans."

The former England internationals Peter Crouch and Gary Neville echoed the sentiments. Crouch wrote on social media: "Black armbands, silences observed, national anthem, Royal band playing etc to the millions around the world watching. Isn't that a better send-off?". Neville wrote: "Sport can demonstrate better than most the respect the Queen deserves."

Competitors, officials and spectators as the PGA Championship at Wentworth, the third Test at the Oval and the Super League playoff eliminator were able to do just that. Asked if that reinforced the FSA's view, Clarke said: "We feel that there were other ways of paying tribute that would have been more meaningful than calling everything off – particularly with things like kids' football."

Cricket

Broad follows on by drawing level with McGrath

>> Continued from page 51

for worms on the outfield, everything else felt crisply still inside the Oval and cricket's decision to resume proceedings in the face of possible criticism was already vindicated.

Likewise Stokes opting to bowl first still stacked up about 48 hours after the toss and it was not long before South Africa needed their tail to wag. An hour into this collective celebration the tourists found themselves 36 for five under leaden skies, Robinson having kickstarted the procession when his third delivery of the morning – a peachy length ball that nipped in – sent Elgar's off-stump tumbling.

Robinson was impeccable during an eight-over opening burst that returned the first four wickets of his stash. Keegan Petersen was bowled shouldering arms, Kyle Verreynne nicked off to a ball that nipped away and Wiaan Mulder, one of four changes to the South African XI, was lured by the siren call of a rare wide delivery when sending a thick edge behind. This was high quality English seam bowling in helpful conditions.

Somewhat surprisingly Jimmy Anderson had to be content with just one wicket among the cascade, his removal of the opener Sarel Erwee in the third over following Elgar's demise. Instead it was Broad, the first change once more, who dove-tailed with Robinson in the main, drawing level with Glenn McGrath's 563 career victims with four for 41 to leave Anderson as the only seamer above him among Test cricket's leading wicket-takers.

After replacing Anderson and nicking off Ryan Rickelton for 11 in his first over, Broad may have initially feared his returns would not match his efforts. The 36-year-old was repeatedly beating the bat, had three DRS decisions go against him and saw Marco Jansen dropped twice as South Africa's returning all-rounder and Khaya Zondo, another call-up for this decider, staged a mini recovery of 36 runs before lunch.

But Broad struck straight after the restart as Zondo plopped a dolly to cover off the shoulder of his bat, before mopping up Keshav Maharaj and Nortje with minimal fuss. Robinson was the bowler to lead his teammates off the field at the change of innings, however, the 28-year-old having backed up his impressive comeback at Old Trafford with his third five-wicket haul. It was completed with a key breakthrough too, Jansen having caressed his way to 30 with some sumptuous straight drives only to flash to slip.

Jansen was not to be outdone, however. Through the return of his venomous left-arm swing – bizarrely deemed surplus to requirements in Manchester – South Africa are still very much in this already historic Test series decider.

Zondo and Pope shine despite batting struggles

Barney Ronay
Kia Oval

A grand old crumbling institution, racked with death, but held aloft by duty, service and succession. Yes, this certainly was a big day for Test cricket. And also for the royal family, as the Oval crowd offered its own soft, sombre hello-goodbye to the monarchical succession.

It always felt like the right thing to do. People don't want to be told to stay in their homes and mourn dutifully. Here the adverts were dimmed, the staging sparse – no greater love hath any governing body than removing its Cinch banners – and the anthems brilliantly sung by Laura Wright, most notably God Save the King, which is going to take a while. The best part was the silence.

After which this became a story of twin batting struggles, South Africa's significantly more feeble. And, also, looking a little more closely, of two middle-order batsmen, one on each side. On a day that had already had its say on inheritance, power, status and all the rest, it seemed significant that it should be Khaya Zondo who battled through the morning for South Africa; and then Ollie Pope who decorated the afternoon for England.

It is hard to think of two batsmen whose journey to this point offers a greater contrast: princeling and commoner, outsider and the heir apparent, lessons both in the way



◆ Khaya Zondo batted through the morning for South Africa but trudges off after being dismissed by Stuart Broad in the final Test

MIKE HEWITT/GETTY

this sport still works. This was Zondo's first Test innings, 15 years into his career as a black South African batsman. The journey here has involved lost years, predictable public horrors and a sense crawling, Shawshank-style, though a very long, dark pipe.

His best moment came 12 minutes before lunch. With South Africa 56 for six and Jack Leach on for a twirl, Zondo skipped down and lifted the ball in a lovely soft arc over Ben Stokes at long on, who watched it go with an admiring nod.

It was Zondo's first boundary in Tests. He walked off at lunch 21 not out, having survived 52 balls of some of the hardest conditions in world cricket. Zondo is not a star. He isn't settled at this level. Aged 32, he may not stick around long. Sometimes just getting there also means something.

Either side of this South Africa produced a batting performance so terrible it was perhaps a blessing dear old Liz didn't live to see it. But England also bowled well. Thirteen of Ollie Robinson's first 36 balls beat the bat, including his third one, which took out Dean Elgar's off stump. Ryan Rickelton, a sturdy 26-year old Transvaal left-hander, who sounds like a highly convincing composite identity, came and went. Kyle Verreynne, who at the crease resembles a man trying valiantly to bat his way out of a giant spider's web, did well to get to his second ball, which he nicked.

Zondo battled around this. Playing late, hands close to his body, and lucky at times, always on the verge. But again, just being there felt like a thing. It seems remarkable that as recently as May Mark Boucher, coach of South

Africa, was cleared of racially tinged gross misconduct after Paul Adams refused to give evidence. Zondo was also centre stage in that process. The Social Justice and Nation-building report had found that South Africa's then skipper AB De Villiers "discriminated against him on racial grounds" in 2015. Zondo had been passed over for selection on tour. South Africa chose instead to fly Dean Elgar to India.

Zondo would make his ODI debut four years later, but the pain of trying to enter that place stayed with him. Test cricket really is hard enough. Zondo is a player fighting to make that level. How much better might he have been if the scales had gone the other way over the years, too many chances rather than zero chances, a Crawley-scale margin rather than no margin, without the voices off, the public doubts?

Zondo made it to lunch but no further, looping Stuart Broad to deep point, another middle order batsman processed through the mat grinder of an English Test summer. He may or may not get past that 22. But it was, in at least one sense, the innings of his cricketing life.

Robinson got his fifth soon after to make it 49 Test wickets at 19.5. And when England batted only Pope stuck around, getting off the mark with some lovely tight whip-crack pull shots. This is his stage, eased through from Under-9s, through Cranleigh to Kennington, next in line at every level, a grand talent with the wind always at his back. It is still a key match for him. Pope has shown bits since he came back, looked urgent at times, classy at others. Which way is it going to go?

He shuffled down the pitch (why?) and on-drove dreamily. He stooped to drive Anrich Nortje dreamily through point. But he went in the end for 67, nicking behind and punching his bat as he walked off. There will be other chances. England ended on 154 for seven, already ahead, on a day of silence and cheers, Zondos and Popes, and some fine and gripping if less than regal Test cricket.

Stokes pays tribute before poignant 'God Save the King'

Simon Burnton
Kia Oval

The first ball of the final Test between England and South Africa was delivered promptly at 11am, under leaden skies and in an atmosphere rendered sombre by the brief ceremony that preceded it, and a reminder that sometimes there is nothing so eloquent as complete silence.

Unbidden, the crowd at the Oval stood and fell quiet as representatives

of the armed forces formed a guard of honour in front of the pavilion in the minutes before play was due to start, and remained hushed as the umpires and players of both sides emerged from their dressing rooms and walked through it before lining up for the anthems.

The quiet was finally broken by, paradoxically, the announcement of a minute's silence, and then on its completion by the ringing of the bell by a senior NCO of the Irish Guards. The singing of South Africa's anthem was observed before a cathartic rendition of God Save the King (the first time it had been sung at a televised sporting event in more than 70 years), led by the soprano Laura Wright and accompanied by an overwhelmingly male crowd, feeling their way a little gingerly into its suddenly unfamiliar lyric. And then, as the singer's final notes faded into silence, an ovation.



◆ A screen at the Oval shows a tribute to the Queen during play

It was all very mannered, sometimes a little eerie, but not even the most inveterate cynic could fail to locate the respect and the warmth that ran through the silence, and then the applause.

The England and Wales Cricket Board would have felt nervous about its decision to allow play yesterday, but should be commended for that and also for organising a ceremony that felt entirely appropriate.

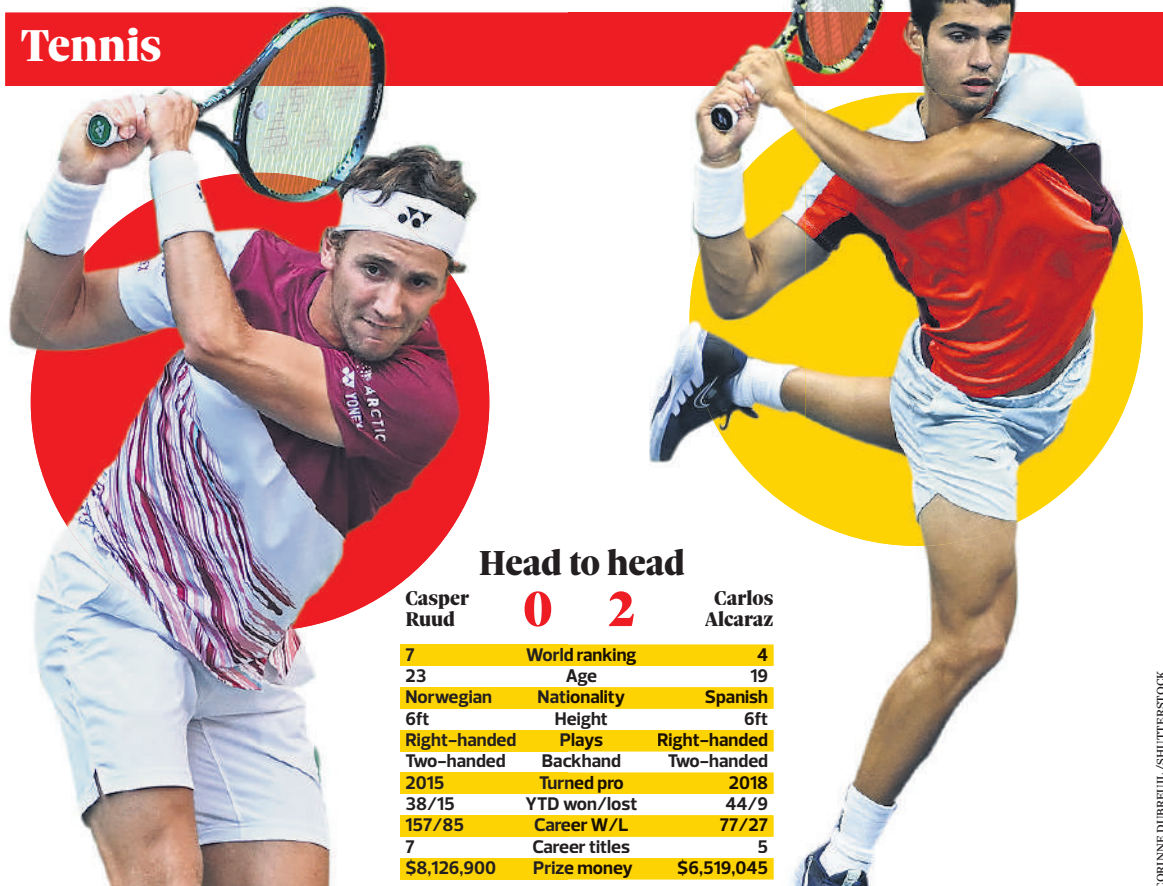
As should Test cricket's fan base for somehow sensing, unguided, precisely how best to play their part in it.

The sombre mood was finally lifted by the ninth ball of the day, with which Ollie Robinson convinced Dean Elgar's off stump to engage in some rather off-message cartwheeling.

"We know how much the Queen loved this sport, and the show must go on," Ben Stokes said before the start of play. "I'm sure she'll be looking down on all the sport that's still going ahead over this weekend, and that we're going out there in her honour. I'm very pleased and proud we can do that."

"It's been very sad news not only for the nation but the world. The Queen was someone who dedicated her life to the nation, someone that we take incredible inspiration from and we are honoured to be able to walk out on the field in memory of the Queen."

Tennis



Head to head

Casper Ruud	0	2	Carlos Alcaraz
7	World ranking	4	
23	Age	19	
Norwegian	Nationality	Spanish	
6ft	Height	6ft	
Right-handed	Plays	Right-handed	
Two-handed	Backhand	Two-handed	
2015	Turned pro	2018	
38/15	YTD won/lost	44/9	
157/85	Career W/L	77/27	
7	Career titles	5	
\$8,126,900	Prize money	\$6,519,045	

Alcaraz faces Ruud reckoning with two grand prizes at stake

Tumaini Carayol

Flushing Meadows



The 19-year-old Spaniard takes on experienced Norwegian with a first slam title and the world No 1 ranking up for grabs

Over the course of an intense, chaotic and wildly entertaining US Open semi-final between Carlos Alcaraz and Frances Tiafoe, as their combined creativity, athleticism and joy merged to create entertainment in its purest form, Alcaraz absorbed many blows. He conceded a difficult first-set break with a double fault then, after establishing his dominance, could not hold on. Alcaraz kept on losing his serve, failed to take a match point and found himself in a fifth set.

There were so many moments when the momentum could have dangerously shifted but, no matter how the match twisted, he maintained his intensity until the end. Across the three consecutive five-set battles that have led him to the final this resilience has been his defining characteristic and it will make him hard to put away as he faces Casper Ruud for the men's US Open title today.

Together they have engineered a fascinating scenario in stark contrast to the years of dominance by the big three. Not only will Ruud and Alcaraz compete for their first grand slam title in the final but the world No 1 ranking is also on the line. It is rare enough for players to reach the world summit for the first time after winning one of the four major championships, the most recent occurrence in the men's game coming when Novak Djokovic won Wimbledon in 2011, his third major.

The obstacles for Ruud are clearly numerous. Despite reaching his second grand slam final of the season, Ruud has never beaten a top-10 opponent at a grand slam tournament – what a time it would be finally to do so.

The pair faced each other in a big final earlier this year at the Miami Open, a first Masters 1000 final for both of them, and, although Alcaraz had still not yet broken the top 15, he won in two tight sets. He should really have too much game – too many weapons to hurt Ruud off the ground, too many defensive and improvisational skills for Ruud to keep breaching his defences.

But there is so much more than

just tennis in play in a first grand slam final. Both players will have to handle the greatest occasion of their career and all the nerves that could easily strike them as they seek it out. That is perhaps where Ruud may be able to use his greater experience.

Although Alcaraz's level has been peerless in New York and his tournament highlight reel will be remarkable, he has been extremely inefficient. In each of his three five-set matches against Marin Cilic, Jannik Sinner and Tiafoe, he has had clear and numerous opportunities to finish with far less toil, and it is partly his wastefulness that has forced him to be so resilient. He has been on court for 20 hours and 20 minutes but could have spent at least three hours less there.

Ruud, despite a far from easy run himself, has spent nearly two fewer hours on court with 18 hours 27. While Alcaraz has demonstrated a remarkable recovery and physical fortitude, Ruud will enter the court believing that, if he can use his greater experience to handle the occasion well and to be clinical in the big moments, he will have his chances.

Throughout the past couple of years Alcaraz has been breaking age records at every stage of his development. It was inevitable that, barring catastrophic injuries, he would be competing for grand slam championships and here he is, at 19 years old, fighting to become the youngest world No 1 in the history of the ATP tour and the second youngest US Open champion, after Pete Sampras. "Well, it's close. But at the same time it is so far away, you know?" Alcaraz said.

If it is not him, then the final will produce a completely different winner in Ruud, a 23-year-old who has always stood on the edge as more highly-rated young players received commendations. But the Norwegian has steadily improved, taken his chances and now has the chance to fight for one of the biggest titles.

Formula One

Ferrari's Leclerc rises to occasion with pole

Giles Richards
Monza

With Monza's parklands swathed in a ribbon of red, Ferrari need no reminder as to what is required of them at the Italian Grand Prix. Yet at this home race the pressure has been applied with an added frisson of intensity. Their president, John Elkann, warning before qualifying that failure is no longer an option. Doubtless then there was relief in the scarlet garage as the Scuderia rose to the occasion with Charles Leclerc securing pole position.

During a season littered with team and driver errors, reduced to the level of farce when they managed to bring only three tyres to a pitstop at the last round, Elkann had fired off a stern warning as Ferrari entered the cauldron of Monza.

"We must continue to make progress and that goes for the mechanics, the engineers, the drivers and obviously, the entire management team, including the team principal," he said. "We have seen that there are still too many mistakes when it comes to reliability, driving and strategy."

His words ringing in their ears, Ferrari duly delivered. Perhaps a similar admonishment will be delivered before the race, given it seemed to work in qualifying. With Red Bull expecting to be strong at Monza, Ferrari pulled out all the stops and Leclerc performed brilliantly with his car optimised for the straight line blasts of the autodromo.

Leclerc, who has seen his early season optimism of fighting for the title disappear, echoed Elkann afterwards but insisted the team had to do better everywhere, not just Monza. "We need to become a team that does not make mistakes wherever we go," he said. "It is a special weekend for us but the target does not change. We need to have a clean race and a good race."

Yet it surely does matter more at Monza, not least for the tifosi and Leclerc gave them reason to cheer, rightly taking pole on merit with a

fine lap and beating championship leader Red Bull's Max Verstappen into second by over a tenth of a second.

However, behind him F1's torturous and unwieldy penalty system once more left the entire session anticlimactic and confusing. The session was marked by teams receiving a slew of penalties for taking new power unit and gearbox components.

Verstappen will drop five places, which will be of little impediment to the man who won from 10th in Hungary and 14th in Spa and he was expectant of cutting through to fight Leclerc in short order today.

The penalties promoted the two British drivers – George Russell and Lando Norris – to second and third for Mercedes and McLaren respectively but both were 1.4sec off the pace and in no doubt Verstappen would scythe past them.

The musical chairs continued across the order with Ferrari's Carlos Sainz, who was third, demoted to 18th and Lewis Hamilton, who was fifth, dropped to 19th, both with back of the grid penalties for power-unit changes.

For Ferrari the real test remains. Keeping Verstappen behind will be an immense task but even should they not manage it, at least executing without error is the very least they and their boss, observing with a pitiful eye, will expect.

It is now a matter of pride as Verstappen remains in complete control of the title race, with a 109-point lead over both Leclerc and Red Bull teammate Sergio Pérez.

To further make the event special, the winner will receive a unique piece of art in the form of a trophy commissioned by the tyre manufacturer Pirelli. The company is celebrating its 150th anniversary this year and as part of Pirelli's commitment to supporting the contemporary arts, the Italian artist Patrick Tuttofuoco has sculpted the trophy, reflecting what he described as the themes of time, dynamism and speed, and has entitled "Eon".



Charles Leclerc knows that Ferrari must cut out the errors at Monza

Rugby union

Schickerling's last-gasp try turns the table on champions

24

EXETER

20

LEICESTER

Luke McLaughlin
Sandy Park

Richard Capstick roars in delight after Patrick Schickerling's last-gasp try

PHIL MINGO/PPAUK/SHUTTERSTOCK



The players are very disappointed but the way they fought was a real sign of strength

Steve Borthwick

A new era begins at Exeter. With the clock in the red and the crowd roaring the home side on, the replacement prop Patrick Schickerling crashed over the try-line to snatch a dramatic victory for the Chiefs against the champions Leicester.

Things have changed at Sandy Park; the Native American branding, from the club badge to the stadium bars, is gone, while the director of rugby, Rob Baxter, has stepped back to allow the head coach, Ali Hepher, to lead on match days.

For much of the second half of a contest crammed with tactical kicking, it seemed the Chiefs were destined to squander a winning position. Hepher had said they went “deep and dark” in pre-season and overhauling Steve Borthwick’s streetwise

side, despite losing the prop Alec Hepburn to a late yellow card, shows their efforts were not wasted.

Given the early unwillingness of both teams to run the ball it was appropriate that the first try came from a charge down.

Jimmy Gopperth, a summer acquisition from Wasps, was caught out by the Exeter fly-half Harvey Skinner. Skinner perceptively chipped behind the disorganised defence and although Freddie Burns won the race for the ball he blatantly batted it away from Skinner’s grasp. A penalty try and yellow card resulted.

Exeter were the side threatening to attack with superior fluency and although Burns added another penalty, the hosts began to take control. When the wing Olly

Woodburn challenged Burns in the air, it set the platform for Solomone Kata, the Exeter inside-centre, to score a debut try with a neat dummy and burst of pace.

Burns failed a half-time head injury assessment, which led to Phil Cokanasinga making his Tigers debut, Gopperth slotting in at No 10. The Exeter full-back Joe Simmonds endured a horrible moment on 48 minutes when he dallied over a Gopperth kick and tried to chip over Dan Cole inside his own 22. The former England prop gratefully grabbed the ball and offloaded to the captain Hanro Liebenberg, who jogged under the posts.

Gopperth’s conversion brought the visitors to within four and Leicester kept tackling and turned the screw.

When the hooker Charlie Clare was shoved over for the try that gave them the lead, Borthwick looked suitably thrilled.

Exeter appeared to have grabbed the advantage back immediately. Schickerling burrowed over but the score was ruled out for a knock-on. Exeter came again through the debutant Ruben van Heerden, only for Cole to perform heroically to hold the South African up over the line.

Exeter were pushing, but Hepburn was sent to the sin-bin for a high hit on Richard Wigglesworth.

After the Chiefs kicked a late penalty for the corner, Schickerling’s winning try was a reward for their work. An unsuitably thrilling conclusion, perhaps, to a match characterised by lengthy exchanges of kick-tennis.

“We didn’t get much luck last year, probably because we weren’t working hard enough,” Hepher said. “As a benchmark, that gives us a really good place to go from. We are definitely going to grow from here.”

Leicester, still without the injured summer signings Handré Pollard and Anthony Watson, will doubtless grow too.

“The players are very disappointed but the way they battled, the way they fought, was a real sign of strength,” said Borthwick after his seeing his side attempt 247 tackles. “Ultimately, we just gave Exeter one too many chances.”

Exeter	Leicester
Simmonds; Nowell (Kenny 67), Whitten, Kata (O’Loughlin 45), Woodburn (Cordero 70); Skinner, Townsend (Mauder 50); Hepburn, Yeandle (Innard 70), Street (Schickerling 54), Dunne (Van Heerden 57), Gray, Kirsten, Tshinza (Ewers 57), Capstick	Ashton; Potter, Scott, Gopperth, Saumaki (Murimurivalu 62); Burns (Cokanasinga ht), Youngs (Wigglesworth 50); Cronin (Van Wyk 54), Clare, Cole (Hurd 69), Wells, Snyman (Henderson 67), Martin, Reffel (Cracknell 54), Liebenberg
Sin-bin Hepburn 66 Tries Kata, Schickerling, Penalty	Sin-bin Burns 18 Tries Liebenberg, Clare
Cons Simmonds 2 Pen Simmonds	Cons Gopperth 2 Pens Burns 2
Referee Christophe Ridley Attendance 9,579	

Arundell golden touch too much for skint Worcester

45

LONDON IRISH

14

WORCESTER

Gerard Meagher
Gtech Community Stadium

they face four months after clinching the Premiership Rugby Cup at the same ground.

Their plight was underlined by the fact that they were forced to wear last season’s kit – this season’s remains with the suppliers – and they needed special dispensation to play without numbers on the back of their jerseys so they can be more easily reused. They needed a club sponsor to provide the van to transport their equipment – fresh investment cannot come soon enough.

Steve Diamond said the next few days could bring good news on that front but was wary of getting hopes up at this stage. “Somebody said that in the next 72 hours there may be some news of a potential investor,” he said. “It’s a boost but we don’t want a false dawn. I have to appear bullish because if I don’t and [the players] are not getting paid they capitulate and that’s what we don’t want them to do.

“It’s a work in progress but better that than no work. We’ve played our first game and getting them out today was the most important thing because if we didn’t fulfil our fixture today we were out of it.”

Worcester, to their credit, began



with a ferocious intensity – all that tension washing off the players’ shoulders as soon as they crossed the whitewash. Ollie Lawrence, fit again after a torrid time of it last season, was to the fore, busting the Irish line, but for all their territory and possession, they never really threatened the try-line.

Like an overeager boxer short on fitness, there was the sense too that they punched themselves out in the opening exchanges. Accordingly, Irish proceeded to score three first-half tries. Ben Donnell got the first after a sideways run from the excellent Ollie Hassell-Collins caused havoc in the Worcester defence.

Roundup

Quins off to flying start at Falcons

Tabai Matson, the Harlequins director of rugby, praised his team’s resolve as they edged out Newcastle 40-31 at Kingston Park.

It was a thrilling opening to the new season, with 11 tries in all, but Quins emerged victorious thanks to two late scores from Alex Dombrandt and Joe Marchant.

Matson said: “We were on the ropes at times, but we created enough opportunities in the game. It will be the 31 points we’ve conceded that we will be our focus on Monday.”

Newcastle’s coach, Dave Walder, chose to focus on his side’s performance, rather than the loss. “I’m pleased and I’m disappointed,” he said. “I’m proud of the lads they fought back into the game, but then also we couldn’t hold on.”

The Bath replacement Niall Annett was sent off despite not coming on in their last-minute 31-29 loss at Bristol. The hooker got involved in a melee after a Bristol try in the first half.

Observer Sport

Ben White followed in similar circumstances on the right wing after Curtis Rona had put Hassell-Collins into space before the left wing got in on the act himself. Irish had their fourth after the restart when Arundell met Hassell-Collins’s chip on the half-volley with his first touch, barely a minute after coming on, and raced clear to gather and splash over.

Will Joseph added the fifth after pouncing on the loose ball before Curtis Langdon scored from close range to get the visitors on the board. The London Irish replacement Agustin Creevy barrelled over to cap an impressive cameo before Jamie Shillcock ran in Worcester’s second.

The final word went to Arundell, however, and he is likely to have many more this season. “I’d be inhuman if I didn’t [get excited by Arundell],” said London Irish’s head coach, Les Kiss. “We saw that unbelievable situation in the Test match in Australia. He creates moments.”

London Irish	Worcester
Stokes (Arundell 47); Joseph, Rona, Van Rensburg, Hassell-Collins; Jackson (Morisi 58), White (Englefield 58); Gigena (Fischetti 47), Cornish (Creevy 51), Chawatama (Parker 58), Coleman (capt), Simmons (Ratuniyarawa 55), Donnell, Pearson, Basham (Cooke 68) Tries Donnell, White, Hassell-Collins, Arundell 2, Joseph, Creevy	Shillcock; Humphreys, Lawrence (Heward 58), Venter, Hearle; Searle (Williams 35), Simpson (Chudley 58); Morozov (Sutherland 47), Faiva (Langdon 47), McCallum (Tyack 45), Battley, A Kitchener, Lee-Warner, Neild (capt); G Kitchener 68), Kvesic (Dodd 55) Tries Langdon, Shillcock
Cons Jacksin 5	Cons Williams 2
Referee Wayne Barnes. Attendance 6,729	

Rugby league

Croft steers underdogs Salford to Saints day

0	28
HUDDERSFIELD	SALFORD

Aaron Bower
John Smith's Stadium

Super League is no stranger to an underdog story, but this is some chapter of history Salford are threatening to write. To call this squad assembled by Paul Rowley a bunch of misfits would perhaps be unfair, but if you pick it apart it is not difficult to see why so many felt they were more likely to be relegated than reach a major final in 2022.

Eight of the 17 that moved them to within 80 minutes of the Super League Grand Final have played in the Championship in recent years. Tim Lafai, their star centre, was working in a mine in Australia this time last year, with no club willing to take a risk on him. Even Marc Sneyd, the scrum-half who has been in multiple major finals, was allowed to leave Hull last year after they thought they could secure an upgrade on him.



◆ Salford's Brodie Croft shields the ball. He will miss the semi-final after failing a head assessment

The reigning champions, St Helens, stand between Salford and a second appearance in the Grand Final in three years, a remarkable feat for a club who are Super League's lowest spenders.

Wigan will host Leeds on Friday in the other semi-final, with the RFL launching an investigation into the scenes that marred their win over Catalans on Friday after the match officials appeared to be pelted with missiles when leaving the field in Perpignan.

Salford will be underdogs, but they are used to that. They dominated Huddersfield from start to finish, leading 16-0 by the midway point of a blistering first half.

“Our character and our attitude is unbelievable,” Rowley said. “Our resilience was fantastic. They're an incredible bunch of players to work with.”

Huddersfield have impressed this year under Ian Watson, reaching the

Challenge Cup final and finishing third. But this was a disappointing end to a season that promised so much but ultimately petered out. “Salford were too good for us, they blew us away,” Watson said. “More credit to them than us.”

The one worry for Salford is they will be without Brodie Croft on Saturday. He has been the best half-back in Super League in 2022, but after failing a head assessment here, he will miss the semi-final. Croft and Sneyd were devastating in the first half, with the latter opening the scoring from the tee. He and Croft combined to send Joe Burgess across, before Croft's imperious break led to Kallum Watkins touching down.

Another penalty from Sneyd made it 16-0, and even so early in the proceedings you felt such a deficit was never likely to be overturned.

Even the loss of Croft did not stunt Salford's rhythm after the break and when Sneyd kicked through for Ryan Brierley to score, there was no way back for Huddersfield.

All that was left was for Andy Ackers to seal the win in the final minute with a long-range finish. The party among the Salford support had long since started by then.

Huddersfield	Salford
Lolohea; Cudjoe, King, Leutele, Senior; Russell, Fages; Hill, Levi, Trout, Jones, McQueen, Yates	Brierley; Sio, Lafai, Cross, Burgess; Croft, Sneyd; Dupree, Ackers, Gerrard, Taylor, Watkins, Wright
Interchange English, Greenwood, Ikahihifo, Pryce	Interchange Ormondroyd, Vuniyayawa, Luckley, Atkin
	Tries Burgess, Watkins, Brierley, Ackers
	Goals Sneyd 6
Referee Robert Hicks	

Results

Football

DOMESTIC FOOTBALL

All of the weekend's English, Scottish, Welsh and Northern Irish football postponed.

LA LIGA

Cádiz L Barcelona L; Atlético Madrid L Celta Vigo L; Espanyol 2 Sevilla 3; Rayo Vallecano 2 Valencia 1

SERIE A

Internazionale 1 Torino 0; Napoli 1 Spezia 0; Sampdoria L Milan L

BUNDESLIGA

Bayern Munich 2 Stuttgart 2; Eintracht Frankfurt 0 Wolfsburg 1; Hertha Berlin 2 Bayer Leverkusen 2; Hoffenheim 4 Mainz 1; RB Leipzig 3 Borussia Dortmund 0; Schalke 3 Bochum 1

LIGUE 1

Marseille L Lille L; Paris Saint-Germain 1 Brest 0

Tennis

US OPEN (Flushing Meadows, New York)

Men: Singles: Semi-final: C ALCARAZ GARFIA (Sp, 3) bt F TIAFOE (US, 22) 6-7 (6-8) 6-3 6-1 6-7 6-3 (5-7)

Men: Doubles: Final: R RAM & J SALISBURY (US/GB, 1) bt W Koolhof & N Skupski (Neth/GB, 2) 7-6 (7-4) 7-5

Women: Doubles: Semi-finals: C McNally & T Townsend (US/US) bt C DOLEHIDE & S SANDERS (US/Aus, 12) 1-6 6-3 6-3; K SINIAKOVA & B KREJCIKOVA (Cz/Cz, 3) bt N MELICHAR & E PEREZ (US/Aus, 10) 6-3 6-7 (4-7) 6-3

Mixed doubles: Final: S SANDERS & J PEERS (Aus/Aus, 4) bt K Flipkens & É Roger-Vasselin (Bel/Fr) 4-6 6-4 10-7

Rugby union

GALLAGHER PREMIERSHIP

Bristol L Bath L; Exeter 24 Leicester 20; London Irish 45 Worcester 14; Newcastle 31 Harlequins 40

RFU CHAMPIONSHIP

Amphill 21 Jersey Reds 36; Caldy 22 Hartpury RFC 33; Ealing 29 Doncaster 10; London Scottish 10 Nottingham 31

ENGLISH NATIONAL LEAGUE 1

Bishop's Stortford 30 Cambridge 36; Cinderford 37 Birmingham M 25; Esher 27 Rosslyn Park 32; Hull 22 Darlington MP 29; Sale FC 56 Leeds Tykes 8; Taunton 26 Plymouth 33

Rugby league

BETFRED SUPER LEAGUE

Playoffs: Eliminator Huddersfield Giants 0 Salford Red Devils 28

BETFRED CHAMPIONSHIP

Whitehaven 40 Newcastle Thunder 24

Cricket

RACHAEL HEYHOE FLINT TROPHY

All yesterday's matches postponed

Formula One

ITALIAN GRAND PRIX (Monza)

Grid: 1 C Leclerc (Mon) Ferrari 1min 20.161sec; 2 G Russell (GB) Mercedes GP 1:21.542; 3 L Norris (GB) McLaren 1:21.584; 4 D Ricciardo (Aus) McLaren 1:21.925; 5 P Gasly (Fr) AlphaTauri 1:22.648; 6 F Alonso (Sp) Alpine 1:21.829; 7 *M Verstappen (Neth) Red Bull 1:20.306; 8 N de Vries (Neth) Williams 1:22.471; 9 Zhou G (Chn) Alfa Romeo 1:22.577; 10 N Latifi (Can) Williams 1:22.587; 11 S Vettel (Ger) Aston Martin 1:22.636; 12 L Stroll (Can) Aston Martin 1:22.748; 13 **S Pérez (Mex) Red Bull 1:21.206; 14 *E Ocon (Fr) Alpine 1:22.130; 15 *V Bottas (Fin) Alfa Romeo 1:22.235; 16 *K Magnussen (Den) Haas 1:22.908; 17 *M Schumacher (Ger) Haas 1:23.005; 18 *†C Sainz (Sp) Ferrari 1:20.429; 19 *†L Hamilton (GB) Mercedes GP 1:21.524; 20 *†Y Tsunoda (Jpn) AlphaTauri 1:22.020.

Note: *Verstappen and Ocon qualified 2nd and 11th respectively but received five-place grid penalties for taking new power units. **Perez qualified 4th but received a 10-place grid penalty for taking a new power unit. †Bottas, Magnussen and Schumacher qualified 12th, 19th and 20th respectively but received 15-place grid penalties for taking new parts. ††Sainz, Hamilton and Tsunoda qualified 3rd, 5th and 15th respectively but start at the back of the grid after taking new parts.

Greg Wood's tips

DONCASTER 12.30	Chaldean 1.00
Mums Tipple 1.35	Trillium 2.10
Dusky Lord (nap) 2.45	Trueshan 3.20
Kinross 3.55	Haskoy (nb) 4.30
Point Lynas 5.05	Hms President
CHEPSTOW 1.25	Fossos 2.00
Commission 2.35	Ischia 3.10
Wade's Magic 3.40	Hiomichi 4.20
Moondial 4.55	Zealot

Golf

McIlroy on leaders' shoulders poised for a sprint finish



On a day that many believed would inevitably feel different from the norm Rory McIlroy supplied the sense of familiarity. A 65 means he will begin the third and final round of the PGA Championship one shot off the lead.

The scale of support for McIlroy and the cheers as he pieced together his latest excellent round of 2022 were perfectly typical. As McIlroy walked towards the clubhouse on completion of media duties, giddy autograph hunters chanted his name. In fact, bar a two-minute silence in honour of the Queen and the donning of black ribbons by players, this proved as normal an occasion as onlookers could expect. McIlroy's pizzazz played a huge part in that. Afterwards he addressed the bigger picture.

“Yesterday was a sad day for Great Britain,” McIlroy said. “The Queen has been such a steadying figure. To give that level of duty with the dignity, the dedication and grace that she had; she was an absolutely incredible woman and over the next few days I think you are going to see her celebrated as such.

“I was very fortunate to meet her a few years ago and she couldn't have been nicer. It was a wonderful moment for me, I have the picture in my house alongside the MBE which I am very proud of.”

The DP World Tour clearly agonised over the continuation of this event after Friday's pause. “I thought it was the right decision,” McIlroy said of the resumption. “I don't think we are disrespecting anyone by playing. Hopefully we are showing our respect and celebrating what an incredible life the Queen had. The atmosphere was brilliant, it really was. It was great.”

The highlight of McIlroy's round was an eagle at the 4th. Yet par saves

at the 13th and 16th could prove just as important by the time this tournament concludes. The 33-year-old feared his drive at the 17th was heading out of bounds before the assistance of some tree branches. “That was a seven that turned into a four,” McIlroy admitted.

He remains on course to add this tour's order of merit to the FedEx Cup he won in such memorable fashion at East Lake in late August. McIlroy's 11 under par puts him alongside Thomas Detry and Rafa Cabrera-Bello. Viktor Hovland and Søren Kjeldsen head the field at minus 12.

On a wonderfully congested leaderboard Shane Lowry and Francesco Molinari, a former winner here, stand out at 10 under. Matt Fitzpatrick and Billy Horschel will still fancy their chances from four adrift of the leaders. McIlroy's suggestion of a “sprint finish” appeared perfectly fair.

Sergio García is likely to turn heads among DP World Tour members after being filmed at a college football game in the United States as round two was rumbling towards conclusion in Surrey. García shot 76 in round one here and promptly withdrew without giving a reason to tour officials.

There had been no shortage of pre-tournament fuss about García and his fellow LIV rebels performing at Wentworth. The Spaniard's early exit is therefore unlikely to have gone down well. The DP World Tour offered no comment on García's situation but the former Masters champion could be subject to sanction if he is perceived to have withdrawn without due cause.

Justin Rose cited a back problem for his removal from the draw sheet. Ryan Fox suffered a knee injury meaning he, like García and Rose, lasted just 18 holes.

Luke Donald, Europe's Ryder Cup captain and a two-time Wentworth winner, was among those to miss the cut. So, too, did the 2019 champion, Danny Willett.



◆ Rory McIlroy looks on anxiously after his tee shot on the 17th at Wentworth

The Observer
11 | 09 | 22

the new review

SONG LINES

*An exclusive extract from
a book of intimate and
revealing conversations
between Nick Cave and
Sean O'Hagan*

Nick Cave, photographed by Megan Cullen in New York City, March 2022.

Agenda

The finest writing every Sunday for arts, science, politics and ideas

Agenda 2-7

- ◆ **On my radar** French film director Claire Denis on her cultural highlights
- ◆ **Q&A** Brett Morgen on his new David Bowie film
- ◆ **The grid** The evolution of Spencer Tunick's nudes
- ◆ **Stewart Lee**

Critics 26-37

- ◆ **Mark Kermode** reviews David Cronenberg's *Crimes of the Future*
- ◆ **Fiona Maddocks** reports from the Lucerne festival
- ◆ **Laura Cumming** on Carolee Schneemann at the Barbican
- ◆ **Kitty Empire** on US hyperpop duo 100 Gecs

Features 8-21

- ◆ **Cover story** Nick Cave and Sean O'Hagan in conversation
- ◆ **Politics** Andrew Anthony on the speechwriters behind the politicians' fine words
- ◆ **Photography** A journey around Black Britain with Johnny Pitts and Roger Robinson

Books 38-45

- ◆ **Peter Conrad** reviews *Giuliani* by Andrew Kirtzman
- ◆ **Neil Spencer** on a biography of the Rolling Stones' Charlie Watts
- ◆ **The books interview** Salvadorian poet Javier Zamora
- ◆ **Graphic novel of the month**



26

Science & Tech

23-25

- ◆ **Cloud laboratories** Tom Ireland on virtual science and the rise of the robot researcher
- ◆ **John Naughton** on the trouble with Tesla

Puzzles & TV

46-56

- ◆ Everyman crossword, sudoku, Azed crossword, chess, guess the painting and more – p46-47
- ◆ The week's television and radio highlights – p48-49
- ◆ Today's television – p56
- ◆ Monday to Saturday's listings and choices – p50-55

6



5

18



45



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Feedback

Last Sunday, Douglas Rushkoff reported on the tech billionaires who are making plans to survive an apocalypse and leave the rest of us behind. Here is how readers responded online:

I suspect that the billionaires know full well that their bunkers are not a long-term solution – rather, a short-term shelter to wait out the initial chaos that a collapsing society would involve. That these influential people, who have the ear of government, look at our world, its politics and inequality and think not of solutions

but escape is really worrying for the rest of us.

splitshift2

In her sci-fi novel *Parable of the Sower* (1993), Octavia Butler laid out in some detail how society might fall apart. The story she tells is nobody's idea of a glamorous adventure – she clearly conveys the unremitting stress of living through the chaos and trying to survive each day.

Of course, there are many places in the world now where people are having to live in just this way. We ought to be listening to them as well

as helping them, as they might have very useful information on how to survive when our world implodes.

bigwhitebird

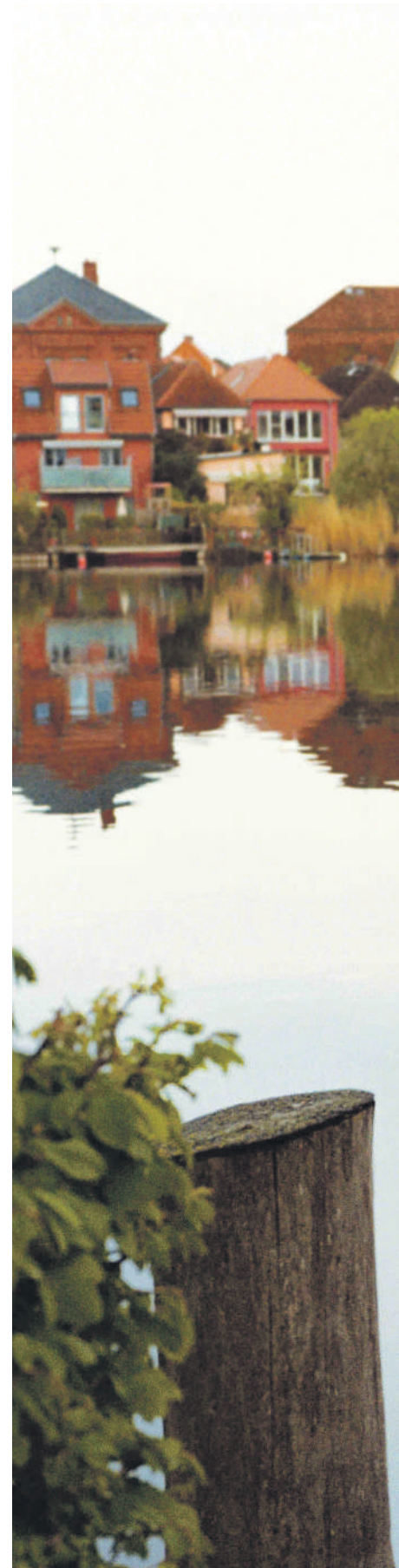
Living in a bunker with loads of stir-crazy security guys doesn't sound like a great strategy, even if it does have its own bowling alley.

Alex42

People need to stop believing in sky fairies, stop watching unrealistic survival movies and start working together to save the planet now.

carlygirl

The Sound of the Bell Tower
by Elsa Parra
and Johanna Benainous.
© Elsa & Johanna





The big picture

Photography duo Elsa & Johanna create eerie retro scene-stories in small-town Germany

The two French photographers Elsa Parra and Johanna Benaïnous inhabit their pictures as fictional characters, creating cinematic scenes inspired by a keen sense of place. In the past, the pair, who are based in Paris, have staged their work in Calgary, Canada, and on the Canary Island of Fuerteventura.

Their latest series, *The Timeless Story of Moormerland*, now on show in Paris, is set in a small German town near the Dutch border. Parra and Benaïnous lived in several villages in and around Moormerland for a month in the spring of last year. They chose houses to stay in that had a kind of vintage charm, or flowery claustrophobia, depending on

your point of view. They used these homes as backdrops to bring to life various characters – teenagers, young lovers, fathers, housewives – and narratives from the 1950s onwards.

This picture, of the pair embracing on a jetty, is typical. The embrace is ambiguous, the staging a little too perfect. The symmetry of the couple in their pastels picking up the upside-down reflections of the waterfront demands that the viewer supplies a storyline. The scene is ghostly silent, though its drama is amplified by the picture's title: *The Sound of the Bell Tower*. The more you look the more you can hear that bell ring across the water.

Speaking of their work, the pair, who

met at art school in New York in 2014, suggest the inspiration of Cindy Sherman, the great role-player of American art, though their starting point is geography as much as style. Johanna says: "We are like sponges that absorb landscapes and, as soon as they are pressed, they spit out a colourful liquid." That process leaves a lasting trace: "We often talk about these characters like they were old friends of ours," she says. "We are a sort of receptacle for souls, even if we can't incarnate all of them." **Tim Adams**

Elsa & Johanna: The Timeless Story of Moormerland is at the MEP, Paris until 6 November

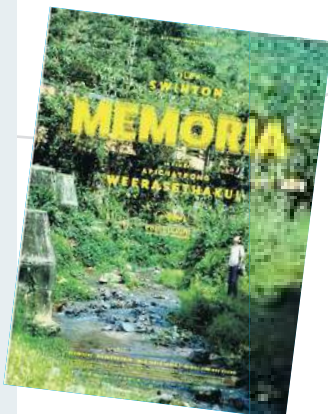
ON MY RADAR
CLAIRE DENIS

Born in Paris in 1946 and raised in west Africa, the film director Claire Denis worked as an assistant to Jacques Rivette and Wim Wenders before making her debut with *Chocolat* (1988), a semi-autobiographical film set in Cameroon. Her work is broad-ranging, including *Beau Travail* (1999), loosely based on Herman Melville's *Billy Budd*, and *High Life* (2018), her first film in English, which starred Robert Pattinson. She has two new films this year: *Both Sides of the Blade* (out now; see review, page 29), which won the best director prize at the Berlin film festival, and *Stars at Noon*, joint winner of the Grand Prix at Cannes. **Sarah Crompton**

Film

Memoria (Dir Apichatpong Weerasethakul, 2021)

I saw this at Cannes in 2021 in a huge theatre. When the lights came back on, I was – like the entire audience – in a state of hypnosis. Nobody could move. I ask myself: am I able to believe in film-making enough to do a movie like that? Usually, people will ask you: what is your film about? What is the storyline? And you imagine someone who says it is a woman [Tilda Swinton] waking up, and she thinks she has heard a sound, and she is looking for a special sound. Would you think it's a film? And yes, it is. *Memoria* is really a special experience.



Music

Tindersticks

I have been working with Tindersticks and their singer, Stuart Staples, for almost 25 years. The music is in me. When I saw their first concert in Paris, I was writing a script that was about a sister, and when they sang My Sister, for some reason I felt this is it. We know we are not obliged to work together, but doing so is always new and rich for me. The music, the beauty of Stuart's singing and the melody, the way they play. Stuart has a way of saying things about sex and flesh that are very poetic.



Place

The Mediterranean

After two and a half years of the pandemic, suddenly I realised that the thing I was really missing, as if it was the last wish in my life, was the Mediterranean – not only the sea, but the landscape, all the countries around it. When I was growing up in Africa as a little girl, I was already dreaming about Ithaca, about Troy, about the Greeks. Nothing compares to it for me. Many places in the world have enchanted me, but the Mediterranean is special for mankind.

Theatre

The Cherry Orchard at the Avignon festival

The Portuguese director Tiago Rodrigues made this beautiful version of *The Cherry Orchard* with Isabelle Huppert and many other actors I know, including Alex Descas, whom I have worked with in many films. I saw it in Avignon and maybe four or five times in Paris; I was addicted. Always with Chekhov, you go deep into your own life. At the end, you know what life is about and it's not fun. The real matter of life is there in front of you. That's all.



Dance

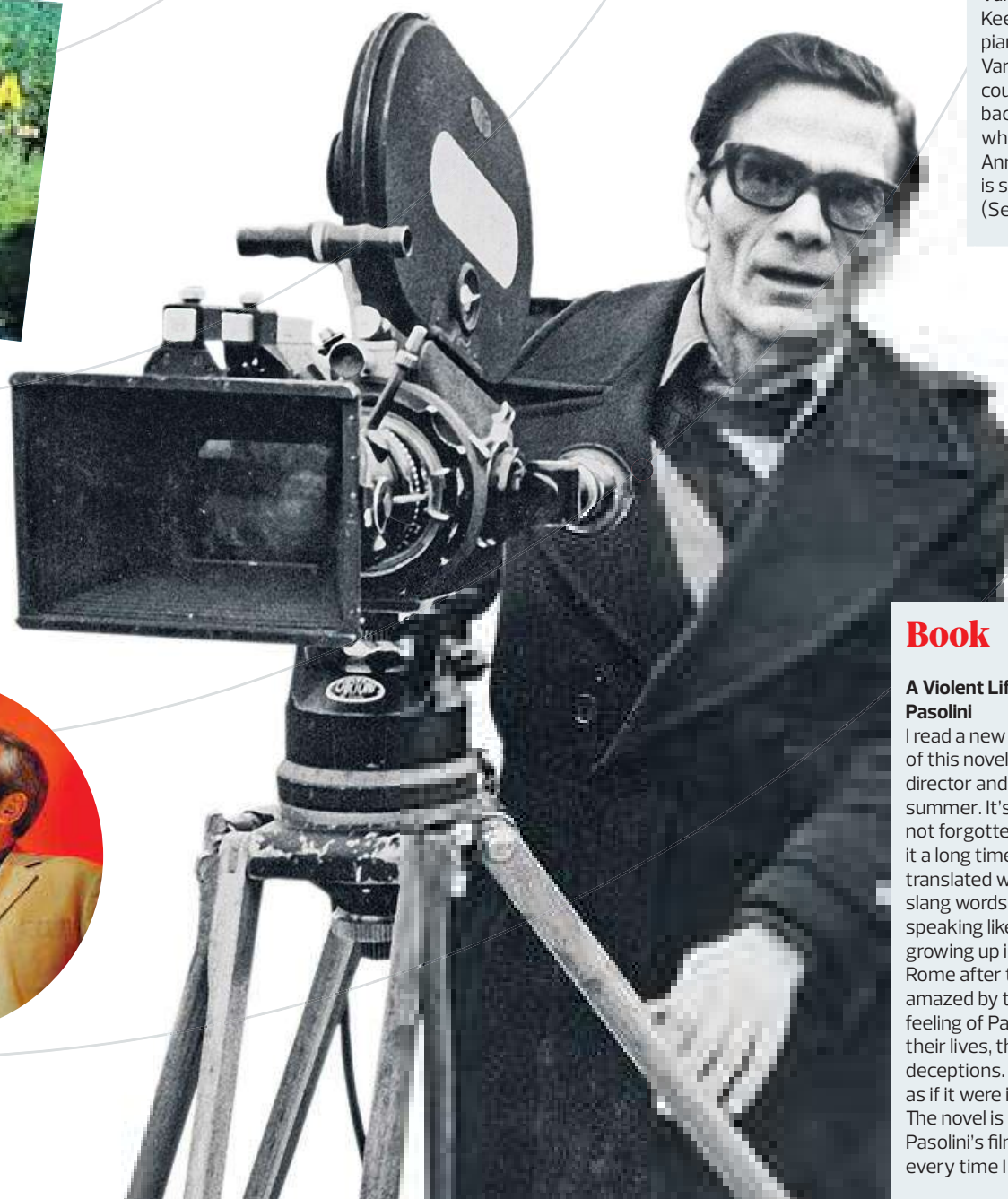
Anne Teresa De Keersmaecker

For me, dance is the most mysterious thing. The French philosopher Jean-Luc Nancy said even if you are awkward in your body, when you watch ballet your entire body is following each gesture and everything is possible. Dance comes into your own body. I have seen *The Goldberg Variations* [a solo that De Keersmaecker performs with a pianist playing Bach's Goldberg Variations] before, but if I could, I would have come back to London immediately when she danced it last week. Anne Teresa De Keersmaecker is someone who matters. (See review, page 32.)

Book

A Violent Life by Pier Paolo Pasolini

I read a new French translation of this novel [by the Italian director and writer] this summer. It's a book I had not forgotten, but I had read it a long time ago. It was translated with so many Italian slang words that I felt I was speaking like those little kids growing up in the suburbs of Rome after the war, and I was amazed by the depth of the feeling of Pasolini describing their lives, their hopes, their deceptions. Everything was as if it were inside my flesh. The novel is very spiritual, like Pasolini's films. I feel lucky every time I see one.



Roll up, roll up for the Liz Truss lottery

Stewart
Lee



Last week, on ITV's *This Morning*, the cheerily rodentine Phillip Schofield and his margarine-moulded familiar, Holly Willoughby, offered a desperate member of the public the chance to have their energy bills paid at the whim of a gaudy spinning wheel of chance. Schofield is a cruel god, for whom we are mere flies, our sufferings simply sport. The former gopher handler fired up his roulette wheel of misery, taunting his victim with possibilities, as the viewer's financial security in the punishing winter ahead hung in the balance. This tasteless fiasco was in fact the perfect prologue to the Liz Truss era. Pray, poor peasants, and spin the wheel! Life is a lottery! And you lost it the moment you were born! But why don't we meet some of life's winners?

Despite the fact that the new government is comprised largely of people who were born to win, the fates conspired to usher Truss into power in the most ridiculous way possible, the loser. On Tuesday, a coiled serpent cavalcade of Conservative Range Rovers slowly ushered Truss towards Downing Street as the heavens suddenly decided to open, like an old incontinent seer soaking his leggings as he scried what lay ahead for the nation. Outside No 10, trying to second-guess the weather, a pair of technicians ran backwards and forwards with the Ricky Gervais-style lectern from which Truss was to make her opening speech, as if the Chuckle Brothers had been booked as her warm-up act. "To me! To you! That's it. A little more to the right. No. More to the right. To the right. Further. Further to the right. To the right! The right!"

Truss's soggy rostrum was finally positioned in front of the door of No 10, with a bin bag placed on top of it to shield its upper surface from the rain. I sat with the kids and laughed at the bizarre sequence on the BBC that followed, doubtless shot deliberately by Marxists, where the caption "Liz Truss appointed prime minister" appeared for some time beneath an image of a crumpled black rubbish bag on top of a lectern. Damn the BBC! Whatever next? Jokes about politicians on comedy shows? A wet Nadhim Zahawi made a face. He once had a nice taxpayer-warmed stable out in the countryside. Truss could have made her speech there, all warm and dry, like his publicly heated horses.

Truss's speech was the usual potpourri of lies,

distraction, fantasy and disinformation we had come to expect from Tory politicians in the Brexit era, making her the perfect Boris Johnson continuity candidate. According to Truss's nonsensical speech, Johnson delivered Brexit – except not in any form anyone would have wanted or recognised, and in doing so has crippled the economy and our reputation abroad; the energy crisis that predated the Ukraine conflict is "caused by Putin's war" apparently, the 4% of energy we take from Russia providing the same useful fig leaf cover that Covid did for the Brexit damage; somehow, Truss will both cut taxes and increase public spending, to reward the hard work of the British workers she has previously described as "among the worst idlers in the world". There was only one statement that rang true: "History will see [Boris Johnson] as a hugely consequential prime minister." Yes, in the same way as my Premier Inn toilet bore witness to a "hugely consequential" lamb phaal I had last month in Birmingham.

Because no Tories with any integrity could back the disgusting Johnson or the unworkable Brexit, the party is purged of talent and Truss's cabinet is composed of the indistinct particles of grey-green matter that get caught in the plughole when you wash up after an especially stodgy Sunday roast. Michelle Donelan, who wants to stop the study of the arts at university, is culture secretary; Brandon Lewis, formerly the Minister for Having His Sorry Ass Handed to Him on a Plate by Old Women Shouting at Him in the Street, is justice secretary; and a little bit of boiled potato with some gravy on it and a sprig of rosemary sticking out of the top is the minister without portfolio. Oh no, sorry, that's Jake Berry.

The top table seems stuffed with ministers whom I think history will come to judge as genuinely evil; Suella Braverman, who said there would be no Brexit bill to pay for exiting the EU and no increased Brexit delays or Brexit disadvantages to business; Kwasi Kwarteng, formerly Johnson's Golem-enforcer, who tried to bully the independent regulator Kathryn Stone into retiring last November for investigating Owen Paterson, unaware that CCHQ had already decided to throw the bent lobbyist under the bus; Jacob Rees-Mogg, who decries "climate alarmism" as a third of Pakistan drowns, with 1.4m hectares (3.5m acres) of crops and 800,000 livestock lost; and James Cleverly, who recently tweeted that he "liked Stewart Lee a lot better when he was funny". To be honest, I am glad he has gone off me, as the 25 years where he would hang around all my shows asking me to sign his cock with a Sharpie were becoming tedious in the extreme.

Thérèse Coffey is the new deputy prime minister and health secretary. Anyone shocked by America's sudden rolling back of abortion rights must be worried. We assume "It couldn't happen here", but Coffey has voted against the availability of abortion pills and against extending abortion rights to the women of Northern Ireland. However, Coffey has declared that she would "prefer that people didn't have abortions but I am not going to condemn people that do". And critics' fears should be allayed by the announcement of the NHS Christmas abortion lottery. With reduced funds affecting basic services, Coffey has declared that on Christmas Eve Phillip Schofield will take to a makeshift stage in Trafalgar Square to spin another wheel of chance, making one woman's dream of instantly available expert care a reality.

Stewart's standup show *Tornado* is on BBC Two at 22:25 tonight, while *Snowflake* is available on BBC iPlayer. Dates for the Basic Lee tour are at stewartlee.co.uk

The caption 'Liz Truss appointed prime minister' appeared for some time beneath an image of a crumpled black bin bag on top of a lectern

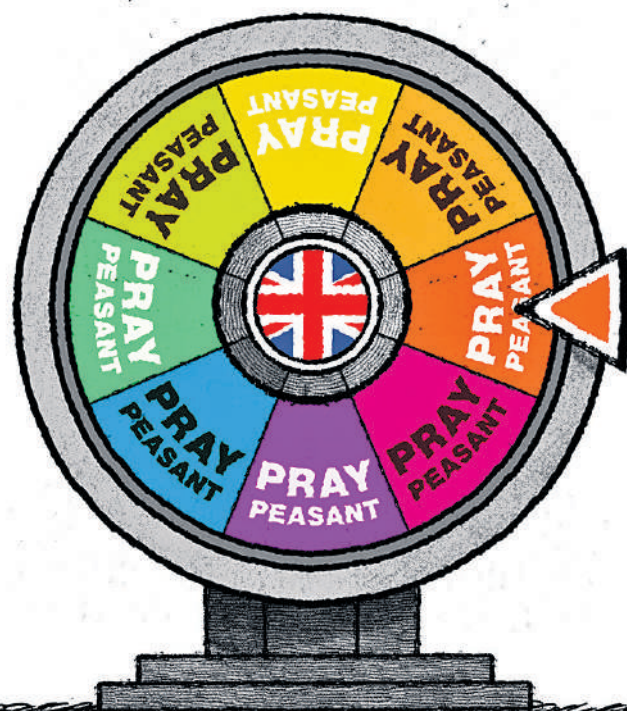


Illustration
by
David
Foldvari



The grid

Spencer Tunick's naked ambition on show

Spencer Tunick's forthcoming exhibition at the Reflex gallery in Amsterdam (Public Interventions, 17 September-1 November) is his first commercial show in a decade. In the interim, the American photographer, famous for shooting nudes en masse in public spaces, has started to include more "whimsical objects", such as "fabric, body paint, solar lights, mirrors and even nautical buoys". He draws the line at actual clothing, however. "Fashion is someone else's art," he says. "I have ideas of objects worn as if they are clothes, but not actual clothing. I am eternally obsessed with naked pavement." **Killian Fox**
reflexamsterdam.com



The Simone Lia cartoon

SCAVENGER



Q AND A

Brett Morgen
Film-maker, 53

The documentary-maker on his new Bowie film, having a heart attack at the age of 47 and his plans to move in with a famous actor

'My life was out of control': Brett Morgen, photographed for the Observer in London last week by Pål Hansen.

American film-maker Brett Morgen has made documentaries on the musician Kurt Cobain, the naturalist Jane Goodall and the notorious Hollywood producer Robert Evans (2002's *The Kid Stays in the Picture*). His new subject is David Bowie and, in *Moonage Daydream*, he has created an entrancing, visually explosive film that is almost as idiosyncratic as the man himself. Morgen lives in Los Angeles with his wife and three children.

David Bowie incites extreme fandom in people. Did you have to put that out of your mind?

I've been wildly surprised; I have felt almost nothing but appreciation and support. I think the way the film has been created is that, if you're a hardcore aficionado, there's enough new material to satiate you. And if you're a casual fan, being able to see the journey in one sitting is illuminating. Most people seem to be very pleased that I didn't try to explain him. I didn't do interviews, I just let it be adventurous. *Moonage Daydream* is a creative endeavour – it's not a corporate endeavour.

One fan, after seeing the film, wrote on Twitter: "Drugs would be redundant. It's mind-bending." Do you agree?

I'm not sure I agree wholeheartedly with that statement, but I don't want to be irresponsible. It's a maximalist film, it's definitely kaleidoscopic and it really embraces the idea of being a piece of immersive entertainment. My inspiration for this project was

probably more my experiences at the planetarium [at Griffith Observatory, Los Angeles], seeing the Pink Floyd Laserium and going on those inside-theme-park rides at Disneyland than any specific movie. But you know, I've been to Disneyland on acid and it's kind of awesome, so...

You met Bowie in 2007 to discuss a film project. He died in 2016, but can you explain how it got from the original meeting to this film?

Yeah, I met David in 2007 to present him something quite different from *Moonage Daydream*. But the biggest change between 2007 and now was that in 2017, right when I was about to start my deep dive into Bowie's media, I had a heart attack. I flatlined for a brief while and was in a coma for a week. It was from that position that I began to go through all of his media and so his musings on

mortality, on ageing, the way that he approached life, proved to be quite nurturing, cathartic and inspiring for me. That's where the film really started to take shape.

How much of a shock was it to have a heart attack at the age of 47?

I was in pre-production on a pilot for Marvel and I left at 7pm on a Thursday and said: "Hey, I'll see you guys tomorrow morning." Then at 7.30pm my heart stopped. I was very fortunate that I flatlined in the ER. And I think there was a moment when I regained consciousness where I'm like: "Wait, how am I the first guy [among my friends] to get the heart attack?" Then you stop and go: "Oh, wait a second..." Every box was checked: poor eating habits, poor exercising, stressed out of my mind, workaholic, family history. My life was out of control. There was no balance. And it needed to stop.

Bowie's musings on mortality, on ageing, proved to be cathartic for me

One of the first screenings of *Moonage Daydream* was for Sean Penn and Bono. Are they friends of yours?

I love that you think they're my friends. I'm like: "Who do you think I am?" No, I have a friend, Davis Guggenheim, who directed *An Inconvenient Truth* and has also done a number of projects with U2. So he called me up and said: "Bono is going to be in town this week." The first time you're showing something, particularly a film like this that was made during the pandemic where I wasn't able to do a test screening, I really had no idea how people would respond. But about three minutes into the film, we started to see heads bobbing. I've never presented a film to any audience that was as responsive as those individuals on that night.

Do you see a connection among the subjects you choose for documentaries?

Well, I don't feel that I should be doing musical documentaries any more. The fact that you even presented that question tells me it's time for me to get out. After *The Kid Stays in the Picture*, I resisted every temptation and every amount of money that was thrown at me to [make another version]. So many icons would come to me and say: "I want *The Kid Stays in the Picture*." And it'd be like: "That's Bob's story." The one time I didn't listen to myself was when I did a film with the Rolling Stones [2012's *Crossfire Hurricane*]. So right now, I intend to go do something more like cinéma vérité, direct cinema, for my next project.

I've heard that you want to follow a very famous actor very closely for a few months. Has the actor agreed to that?

I'll tell you directly, without mentioning the name of the performer, who is a well-known, iconic actor, very steeped in mythology. The day before I flew to Cannes, he came to a meeting in my office and I said: "Here's my pitch, I'm going to move in with you for four months, you can never tell me to turn the camera off. It's going to be awful for both of us. I don't want to live with you. You don't want to live with me. But that's why we need to do it."

It's fucking frightening, it's dangerous, but what I learned from Bowie is that so much of our lives is about trying to hold on to our comfort, hold on to our success. After five years working on this project, I'm far more inclined to ask myself, "What would David do in this situation?" He generally made great choices and his attitude towards creativity and art is applicable to almost every arena of life. **Interview by Tim Lewis**

Moonage Daydream is in cinemas from 16 September

'THOSE WHO GRIEVE KNOW'

*During hours of lockdown phone calls, the musician **Nick Cave** and Observer writer **Sean O'Hagan** spoke at length on many subjects and later turned their conversations into a book. In this extract Cave talks movingly about how the loss of his son affected his songwriting, and how the kindness of strangers helped*



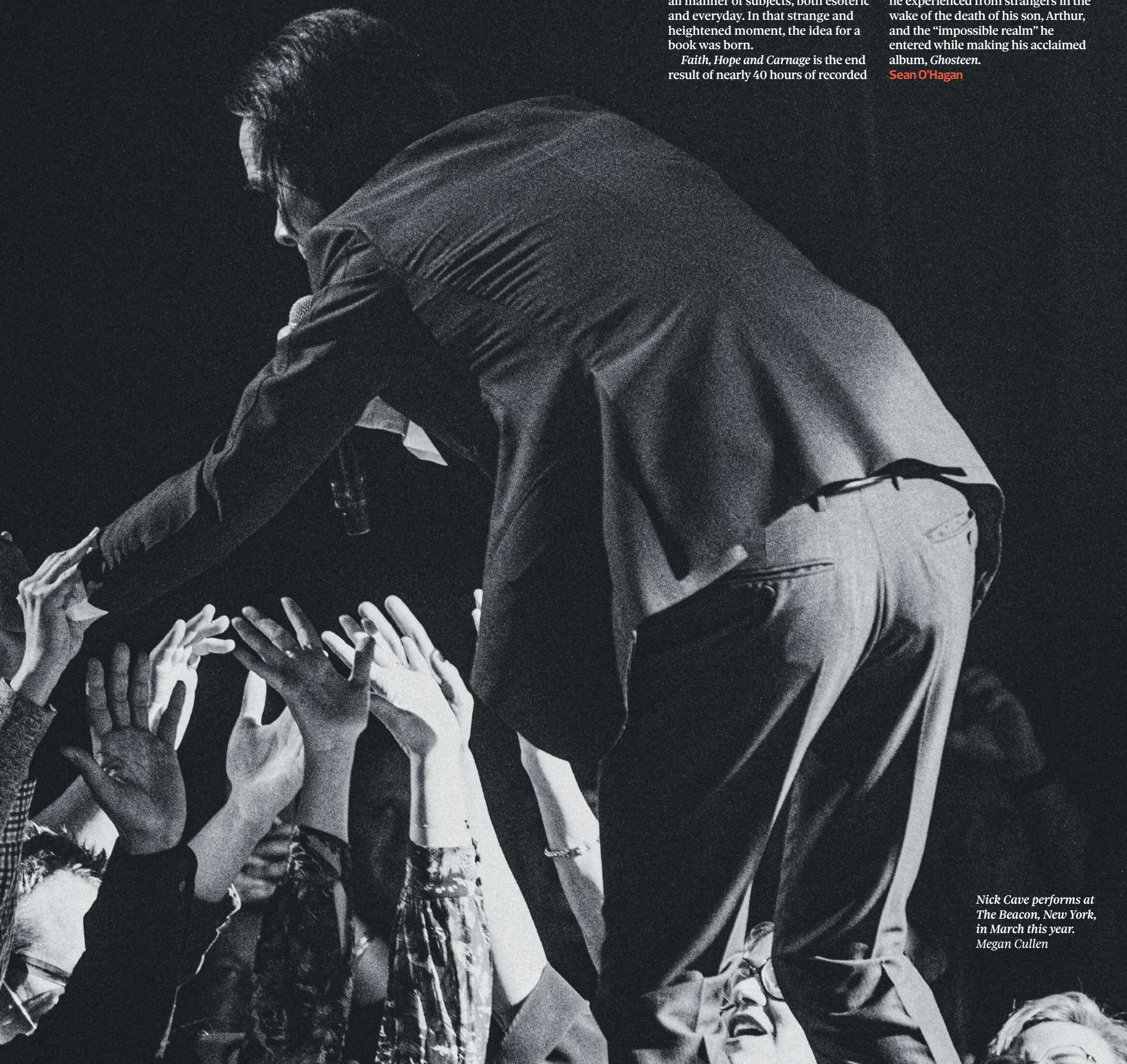
In the early, anxious weeks of the first Covid lockdown in March 2020, Nick Cave and I spoke regularly on the phone. I have known Nick for more than 30 years, but in that time our paths tended to cross only fleetingly, often backstage at his concerts or when I was asked to interview him. The pandemic changed all that. With time on our hands and the world out of kilter, our phone chats turned into extended conversations about all manner of subjects, both esoteric and everyday. In that strange and heightened moment, the idea for a book was born.

Faith, Hope and Carnage is the end result of nearly 40 hours of recorded

phone conversations that happened, off and on, between August 2020 and the summer of 2021. In the chapter that follows, Nick talks about the predictive, even uncannily prophetic nature of certain songs, the vulnerability that attends songwriting, and his working relationship with his collaborator and friend, Warren Ellis. He speaks candidly about the capsizing nature of grief, but also the small, but transformative, acts of kindness that he experienced from strangers in the wake of the death of his son, Arthur, and the “impossible realm” he entered while making his acclaimed album, *Ghosteen*.

Sean O'Hagan

Nick Cave performs at The Beacon, New York, in March this year.
Megan Cullen



»»→ *Continued from page 8*

SO'H: I was just listening to your 2016 album *Skeleton Tree* again, and remembering when I first heard it. Back then, I had assumed that most of the songs had been written after Arthur's death [Cave's son Arthur died in 2015 after a fall].

NC: No, the opposite in fact, but I can see why you might think that. I found that aspect of *Skeleton Tree* quite perplexing myself, to tell you the truth. I was disturbed by it, especially at the time. But when I think about it, it's always been the way. I've always suspected that songwriting had a kind of secret dimension, without getting too mystical about it.

You actually touched on that idea back in 1998, in your lecture *The Secret Life of the Love Song*, that songs could be prescient in some way.

Yes, that's right! If I remember correctly, I wrote about how my songs seemed to have a better handle on what was going on in my life than I did, but back then, it was more of a playful observation, comical, even.

Do you take the idea more seriously now?

Yes, I think so.

In the lecture, you used *Far from Me* from *The Boatman's Call* (1997) as one example.

Yes. Over its three verses, that song describes the trajectory of a particular relationship I was in at the time. And then, in the final verse, it describes in detail the unhappy demise of that relationship. Now, in that instance, the song had written its final verse long before the relationship actually fell apart, so it was as if it had some secret knowledge or ability to look into the future. In the essay, I wrote about it in a lighthearted, whimsical way but, as I say, I'm not sure I feel that way any more.

"The song had written its final verse" is an intriguing way of putting it. Do you believe the song somehow wrote itself?

Well, that's what it feels like with some songs. The more I've written, the harder it is to disregard the fact that so many songs seem to be some steps ahead of actual events. Now, I'm sure there are neurological explanations for that in the same way that there are for a phenomenon like *deja vu*, say, but it has become increasingly unnerving – the uncanny foresight of the song. And despite how it may appear from what I'm saying here, I'm really not a superstitious person. But the predictive aspect of the songs became too frequent, too insistent and too accurate to ignore. I don't really want to make too much out of it except to say that I think songs have a way of talking into the future. I tend to think my records

are built out of an unconscious yearning for something. Whether that is a yearning for disruption, or a yearning for peace, very much depends on what I was going through at the time, but my music does often seem to be one step ahead of what is actually going on in my life.

I guess a song, like any work of art, is always going to unconsciously reveal something of the person who created it. If you write a truly honest song, it cannot help but be emotionally and psychologically revealing.

Yes, that's true. Songs have the capacity to be revealing, acutely so. There is much they can teach us about ourselves. They are little dangerous bombs of truth.

Can you elaborate on the idea that songs often possess a latent meaning that is only revealed much later? It's fascinating territory.

I guess I believe that there exists a genuine mystery at the heart of songwriting. Certain lines can appear at the time to be almost incomprehensible, but they nevertheless feel very true, very true indeed. And not just true, but necessary, and humming with a kind of unrevealed meaning. Through writing, you can enter a space of deep yearning that drags its past along with it and whispers into the future, that has an acute understanding of the way of things. You write a line that requires the future to reveal its meaning.

This imaginative space you're describing sounds pretty intense. You've described it as unsettling before – were you specifically referring to *Skeleton Tree*?

Skeleton Tree certainly disturbed me, because there was so much in that record that suggested what went on to happen. It explicitly forecast the future, so much so that it was hard for many people to believe I had written almost all of the songs before Arthur died. The way that it spoke into the events that surrounded Arthur's death was, at the time, very distressing. Now, I'm not really somebody who gets too engaged in this sort of thing. In fact, in the past, if someone started talking to me in this way, I would have dismissed him or her entirely. I think you and I are similar in that regard, yet at the same time, we are open to certain ambiguities in life. We cautiously acknowledge that there are, I don't know, *mysteries*.

Yes, I never quite know what to do with those kinds of experiences, whether to accept them or try to find a rational explanation for them – which is always somehow unsatisfying.

That's very true. But after Arthur died, things intensified for me in that regard. I felt both unsettled and reassured by a preternatural energy around certain things. The



ABOVE
Nick Cave, *The Beacon*, NYC
March 2022.
Megan Cullen

'SUSIE BECAME TOTALLY SPOOKED BY MY SONGS. SHE'S ALWAYS SEEN THE WORLD IN TERMS OF SIGNS AND SYMBOLS'

predictive nature of the songs was a small part of that. In fact, Susie [Cave's wife] became totally spooked by my songs. She has always seen the world in signs and symbols, but even more so since Arthur died. For me, her openness and layered understanding of things is one of her most deeply attractive qualities.

Do you feel able to talk some more about the nature of that "preternatural energy" you felt? Was it akin to a heightened state of awareness?

Well, after Arthur died, the world seemed to vibrate with a peculiar, spiritual energy, as we've talked about. I was genuinely surprised by how susceptible I became to a kind of magical thinking. How readily I dispensed with that wholly rational part of my mind and how comforting it was to do so. Now, that may well be a strategy for survival and, as such, a part of the ordinary mechanics of grief, but it is something that persists to this day. Perhaps it is a kind of delusion, I don't know, but if it is, it is a necessary and benevolent one.

If so, that kind of magical thinking is a strategy for survival that a lot of people use. Some sceptics might say it is the very basis of religious belief.

Yes. Some see it as the lie at the heart of religion, but I tend to think it is the much-needed utility of religion. And the lie – if the existence of God is, in fact, a falsehood – is, in some way, irrelevant. In fact, sometimes it feels to me as if the existence of God is a detail, or a technicality, so unbelievably rich are the benefits of a devotional life. Stepping into a church, listening to religious thinkers, reading scripture, sitting in silence, meditating, praying – all these religious activities eased the way back into the world for me. Those who discount them as falsities or superstitious nonsense, or worse, a collective mental feebleness, are made of sterner stuff than me. I grabbed at anything I could get my hands on and, since doing so, I've never let them go.

That's completely understandable. But even in the most ordinary times, all those things you mention – sitting in silence in a



ABOVE
With musician
and longtime
collaborator
Warren Ellis,
London, 2017.
Charlie Gray

BELOW
With his wife,
Susie Bick,
c 2000. Polly
Borland/Getty
Images



church, meditating, praying – can be helpful or enriching even to a sceptic. Do you know what I mean? It’s as if the scepticism somehow makes those moments of reflection even more quietly wondrous.

Yes, there is a kind of gentle scepticism that makes belief stronger rather than weaker. In fact, it can be the forge on which a more robust belief can be hammered out.

When you came to perform *Skeleton Tree*, was that also unsettling for you?

Well, it became suddenly very difficult to sing those songs. I mean, without stating the obvious, the very first line of the first song on that record, Jesus Alone, begins with the lines: “You fell from the sky and landed in a field near the River Adur.” It was hard to hear and to sing – and hard to fathom how I had come to write a line like that given the events that followed. And the record is full of instances like that.

I’m aware I might be flailing around a bit here, but what I’m basically trying to say is that maybe we have deeper intuitions than we

realise. Maybe the songs themselves are channels through which some kind of greater or deeper understanding is released into the world.

Could it even be that the heightened imaginative space you enter when you write a song is by its very nature revelatory? Poets like William Blake and WB Yeats certainly believed that. I doubt they would have had any problem with the prophetic or revelatory nature of songwriting.

No, I don’t think they would. And that ties in to what we’ve spoken about before, that there is another place that can be summoned through practice that is not the imagination, but more a secondary positioning of your mind with regard to spiritual matters. It’s complex, and I’m not sure I can really articulate it. The priest and religious writer Cynthia Bourgeault talks about “the imaginal realm”, which seems to be another place you can inhabit briefly that separates itself from the rational world and is independent of the imagination. It is a kind of liminal state of awareness, before

dreaming, before imagining, that is connected to the spirit itself. It is an “impossible realm” where glimpses of the preternatural essence of things find their voice. Arthur lives there. Inside that space, it feels a relief to trust in certain glimpses of something else, something other, something beyond. Does that make sense?

I’m not sure, to be honest. Personally, I think I’d find that difficult to do.

Well, you’ve talked to me in the past about going into a church and lighting a candle for someone. That, for me, is like putting a kind of tentative toe into this particular space.

For me, lighting a candle for someone may be more an act of hope than faith. And I tend to think of it as one of the few residual traces of my Catholic upbringing.

Perhaps, but to go into a church and light a candle is quite a consequential thing to do, when you think about it. It is an act of yearning.

I guess so. And yet I struggle with what it means exactly. It may be that it just makes me feel better about myself.

I think at its very least it is a private gesture that signals a willingness to hand a part of oneself over to the mysterious, in the same way that prayer is, or, indeed, the making of music. Prayer to me is about making a space within oneself where we listen to the deeper, more mysterious aspects of our nature. I’m not sure that is such a bad thing to do, right?

No, not bad, but not rational, either. Then again, it may be that the most meaningful things are the most difficult to explain.

Yes, I think so. And I do think the rational aspect of ourselves is a beautiful and necessary thing, of course, but often its inflexible nature can render these small gestures of hope merely fanciful. It closes down the deeply healing aspect of divine possibility.

I have to say that I am slightly in awe of other people’s devotion. When I go into an empty church, it always feels meaningful somehow – and vulnerable – to just linger there for a moment or so. Do you know Larkin’s poem, *Church Going*, which is about that very thing?

Yes! “A serious house on serious earth it is.” And yes, there’s something about being open and vulnerable that is conversely very powerful, maybe even transformative.

For me, vulnerability is essential to spiritual and creative growth, whereas being invulnerable means being shut down, rigid, small. My experience of creating music and writing songs is finding enormous strength through vulnerability. You’re being open to whatever happens, including failure and shame. There’s certainly a vulnerability to that, and an incredible freedom.

The two are connected, maybe – vulnerability and freedom.

I think to be truly vulnerable is to exist adjacent to collapse or obliteration. In that place we can feel extraordinarily alive and receptive to all sorts of things, creatively and spiritually. It can be, perversely, a point of advantage, not disadvantage as one might think. It is a nuanced place that feels both dangerous and teeming with potential. It is the place where the big shifts can happen. The more time you spend there, the less worried you become of how you will be perceived or judged, and that is ultimately where the freedom is.

We’ve talked a lot about the shift in your songwriting style, but it’s surely a reflection of a much bigger and more profound shift of consciousness.

Yes, one that came out of a whole lot

of things, but I guess it is essentially rooted in catastrophe.

Was there ever a point after Arthur’s death when you thought you might not be able to continue as a songwriter?

I don’t know if I thought about it in that way, but it just felt like everything had altered. When it happened, it just seemed like I had entered a place of acute disorder – a chaos that was also a kind of incapacitation. It’s not so much that I had to learn how to write a song again; it was more I had to learn how to pick up a pen. It was terrifying in a way. You’ve experienced sudden loss and grief, too, Sean, so you know what I’m talking about. You are tested to the extremes of your resilience, but it’s also almost impossible to describe the terrible intensity of that experience. Words just fall away.

Yes, and nothing prepares you for it. It’s tidal and it can be capsizing.

That’s a good word for it – “capsizing”. But I also think it is important to say that these feelings I am describing, this point of absolute annihilation, is not exceptional. In fact it is ordinary, in that it happens to all of us at some time or another. We are all, at some point in our lives, obliterated by loss. If you haven’t been by now, you will be in time – that’s for sure. And, of course, if you have been fortunate enough to have been truly loved, in this world, you will also cause extraordinary pain to others when you leave it. That’s the covenant of life and death, and the terrible beauty of grief.

What I remember most about the period after my younger brother died was a sense of total distractedness that came over me, an inability to concentrate that lasted for months. Did you experience that?

Yes, distraction was a big part of it, too.

We talked earlier about the act of lighting a candle, and that for me was the only thing that could still my mind. It was as if peace had descended if only for a few moments.

Stillness is what you crave in grief. When Arthur died, I was filled with an internal chaos, a roaring physical feeling in my very being as well as a terrible sense of dread and impending doom. I remember I could feel it literally rushing through my body and bursting out the ends of my fingers. When I was alone with my thoughts, there was an almost overwhelming physical feeling coursing through me. I have never felt anything like it. It was mental torment, of course, but also physical, deeply physical, a kind of annihilation of the self – an interior screaming.

Continued overleaf ➤➤➤

»»» *Continued from page 11*

Did you find a way to be still even for a few moments?

I had been meditating for years, but after the accident, I really thought I could never meditate again, that to sit still and allow that feeling to take hold of me would be some form of torture, impossible to endure. And yet, at one point, I went up to Arthur's room and sat there on his bed, surrounded by his things, and I closed my eyes and meditated. I forced myself to do it. And, for the briefest moment in that meditation, I had this awareness that things could somehow be all right. It was like a small pulse of momentary light and then all the torment came rushing back. It was a sign and a significant shift.

But when you mentioned that sense of constant distractedness, I was thinking about how, after Arthur died, there was a raging

conversation going on in my head endlessly. It felt different to normal brain chatter. It was like a conversation with my own dying self – or with death itself. And, in that period, the idea that we all die just became so fucking palpable that it infected everything. Everyone seemed to be at the point of dying.

You sensed that death was all around you, just biding its time?

Exactly. And that feeling was very extreme for Susie. In fact, she kept thinking that everyone was going to die – and soon. It was not just that everyone eventually dies, but that everyone we knew was going to die, like, tomorrow. She had these absolute existential freefalls that were to do with everyone's life being in terrible jeopardy. It was heartbreaking.

But, in a way, that sense of death being present, and all those wild, traumatised feelings that went with

it, ultimately gave us this weird, urgent energy. Not at first, but in time. It was, I don't know how to explain it, an energy that allowed us to do anything we wanted to do. Ultimately, it opened up all kinds of possibilities and a strange reckless power came out of it. It was as if the worst had happened and nothing could hurt us, and all our ordinary concerns were little more than indulgences. There was a freedom in that. Susie's return to the world was the most moving thing I have ever witnessed.

In what way?

Well, it was as if Susie had died before my eyes, but in time returned to the world.

You know, if there is one message I have, really, it concerns the question all grieving people ask: Does it ever get better? Over and over again, the inbox of the Red Hand Files [an online forum Cave uses to respond to questions from fans] is filled with letters from people wanting an answer to that appalling, solitary question. The answer is yes. We become different. We become better.

How long did it take before you got to that point?

I don't know. I'm sorry, but I can't remember. I don't remember much of that time at all. It was incremental, or it is incremental. I think it was because I started to write about it and to talk about it, to attempt to articulate what was going on. I made a concerted effort to discover a language around this indescribable but very ordinary state of being.

To be forced to grieve publicly, I had to find a means of articulating what had happened. Finding the language became, for me, the way out. There is a great deficit in the language around grief. It's not something we are practised at as a society, because it is too hard to talk about and, more importantly, it's too hard to listen to. So many grieving people just remain silent, trapped in their own secret thoughts, trapped in their own minds, with their only form of company being the dead themselves.

Yes, and they close down and become numbed with grief. In your case, I wondered at the time if you were even aware of the depth of people's responses to Arthur's death? The incredible surge of empathy directed towards you.

Well, as far as the fans were concerned, yes. They saved my life. It was never in any way an imposition. It was truly amazing. And what you remember ultimately are the acts of kindness.

Yes, the small things that people say or do are often the things that stay with you.

So true, the small but monumental gesture. There's a vegetarian takeaway place in Brighton



ABOVE
Nick Cave and
Sean O'Hagan
photographed
in London for
the Observer
New Review by
Lynette Garland.

called Infinity, where I would eat sometimes. I went there the first time I'd gone out in public after Arthur had died. There was a woman who worked there and I was always friendly with her, just the normal pleasantries, but I liked her. I was standing in the queue and she asked me what I wanted and it felt a little strange, because there was no acknowledgment of anything. She treated me like anyone else, matter-of-factly, professionally. She gave me my food and I gave her the money and – ah, sorry, it's quite hard to talk about this – as she gave me back my change, she squeezed my hand. Purposefully.

It was such a quiet act of kindness. The simplest and most articulate of gestures, but, at the same time, it meant more than all that anybody had tried to tell me – you know, because of the failure of language in the face of catastrophe. She wished the best for me, in that moment. There was something truly moving to me about that simple, wordless act of compassion.

Such a beautifully instinctive and understated gesture.

**'MAKING
GHOSTEN,
WARREN AND I
WERE SORT OF
MESMERISED BY
THE POWER OF
THE WORK'**

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‘WHEN I WENT ON STAGE I FELT A STRONG, SUPPORTING PRESENCE... HIS HAND IN MINE’

BELOW
Mark E Smith,
Sean O’Hagan,
Nick Cave
and Shane
MacGowan
photographed
at the Montague
Arms in New
Cross, south
London, 1989, by
Bleddyn Butcher.



Yes, exactly. I’ll never forget that. In difficult times I often go back to that feeling she gave me. Human beings are remarkable, really. Such nuanced, subtle creatures.

Did writing songs help you work your way through your grief and trauma?

That came much later. Before that happened, I think taking *Skeleton Tree* on the road was in its way a form of public rehabilitation. And doing the In Conversation tour was extremely helpful. I learned my own way of talking about grief.

When I heard you were doing the In Conversation events, I wasn’t sure how they would play out. Just the act of allowing people to ask you whatever they wanted, however inconsequential or profound, seemed risky. Was it a tightrope walk?

God, yes. When I look back, it was a really strange time to do something like that, because I was so weakened by the circumstances I found myself in. But it was a

deeply intuitive decision to just put myself out there, come what may. You have to understand that there was an element of madness to the whole thing. I was living in this “impossible realm”. To be honest, I really had no idea what I was doing. I found out how to do it by doing it.

So you entered the “impossible realm” each time you walked on stage to take people’s questions?

Very much so, and even before I went on stage. That is where I felt Arthur was really with me. We sat backstage with each other, talked to each other, and when I went on stage I felt a very strong, supporting presence and also an enormous strength – his hand in mine. It

actually felt like the hand of the woman who had reached out to me in Infinity – as if her hand was somehow his hand. I felt I’d longed him to life. It was very strong and very powerful.

I had no idea it was that intense – and transformative.

It was. I did it every night and, through doing it, found a kind of invincibility through acute vulnerability. I was not in any way wallowing in my situation or exploiting it. I was rather matter-of-factly explaining the place in which I’d found myself. I was attempting to help people, and receiving help, in return.

There was definitely something

communally powerful about those In Conversation events.

Well, they were accepted in good faith. Often people opened up in deeply moving ways. It was like giving them a space to do that. And I found a strength and confidence that I could just do this potentially dangerous thing and who cares if it works or doesn’t? I knew it would be risky, because I was giving people permission to ask anything they wanted, but my thinking was, “What does it really matter what happens?” So that was a big shift in my thinking, for sure: to relinquish concern for the outcome of my artistic decisions and let the chips fall where they may. That idea has reverberated through everything I have done since.

So it was about being open and vulnerable, but also defiant in the face of catastrophe?

Yes, and that is a powerful place to be, because there was nothing that anyone could ask that I couldn’t handle in some kind of way. Looking back, I think the constant articulation of my own grief and hearing other people’s stories was very healing, because those who grieve know. They are the ones to tell the story. They have gone to the darkness and returned with the knowledge. They hold the information that other grieving people need to hear. And most astonishing of all, we all go there, in time.

Was making your 2019 album, *Ghosteen*, another way to enter even more deeply into that realm where Arthur was present?

I think so, yes. The *Ghosteen* experience came much later and making that record was as intense as things can get. But beautiful, you know, fiercely beautiful. It was energising in the most profound way. But also more than that.

There was a kind of holiness to *Ghosteen* that spoke into the absence of my son and breathed life into the void. Those days in Malibu making that record were like nothing I have ever experienced before or after, in terms of their wild potency. I can’t speak for Warren [Ellis, musician, composer and long time Cave collaborator], but I’m sure he would say something similar.

Was it in any way difficult to make?

Not difficult, we were just fixated. It was quite something, really, especially the Malibu sessions, where we just lived in the studio. We slept in a house nearby. The studio itself was one room, with the control desk inside it. We slept little, working until we dropped, never leaving the grounds. Day in, day out.

How did you end up recording in Malibu?

It was Chris Martin from Coldplay’s studio and he let us use it while he went and recorded down the road somewhere else. It was an amazing gesture.

So you were cocooned in the Coldplay compound?

Yes. Although that sounds a lot grander than it was! It was an incredibly concentrated experience, terrifying in its intensity, but not creatively difficult, not at all. The opposite. We were sort of mesmerised by the power of the work.

When you talk about the intense atmosphere in the studio, was it intense only in a positive way?

Yes, in the best possible way. And Warren was just amazing. We’re both bad sleepers and I’d get up at some hideous hour in the morning after going to bed at some hideous hour in the night, and Warren would just be sitting there, in the yard, in his underwear, with his headphones on, just listening, listening, listening. Warren’s commitment to the project, his sheer application, was beyond anything I have ever witnessed.

Did he understand what you were doing without your having to communicate it to him?

We didn’t talk about these things, as such, but the nature of the songs was so close to the bone, it was clear. When you are making music together, conversation becomes at best an auxiliary form of communication. It becomes unnecessary, even damaging, to explain things.

It seems strange now to say it, but I also had this idea that perhaps I could send a message to Arthur. I felt that if there was a way to do that, this was the way. An attempt to not just articulate the loss but to make contact in some kind of way, maybe in the same way as we pray, really.

Yes, the whole record has a prayerful aspect.

It does, and in that respect it had an ulterior motive, a secondary purpose, insofar as it was an attempt to somehow bring whatever spirits there may be towards me through this music. To give them a home.

And to communicate something to Arthur?

Yes, to communicate something. To say goodbye.

I see.

That’s what *Ghosteen* was for me. Arthur was snatched away, he just disappeared, and this felt like some way of making contact again and saying goodbye.

Faith, Hope and Carnage by Nick Cave and Sean O’Hagan is published on 20 September by Canongate Books, £20. To order a copy for £17.40 go to guardianbookshop.com or call 020-3176 3837. For details about *Faith, Hope and Carnage* signing and in conversation events, please visit linktr.ee/faithhopecarnage



Speech! Speech! Let's hear from those who actually write them

With party conference season upon us, **Andrew Anthony** seeks out the political speechwriters whose job it is to persuade the public to lend their ears to the Camerons, Blairs and Browns – and now Liz Truss

Even her fiercest supporters would acknowledge that one aspect of the new prime minister Liz Truss's political skillset that requires urgent improvement is that of communication. She wasn't called upon to put it to the test in winning the Conservative leadership contest, where she only had to demonstrate that she was not Rishi Sunak and avoid any challenging media interviews. But from now on she has to speak for, and most importantly to, the nation at large.

One way that politicians attempt to look as if they know what they're talking about is by delivering a set-piece speech. If her speeches on the leadership hustings are anything

to go by, Truss, who came across as if she was running for the sixth-form prefect's office, is no Winston Churchill. She's not even her idol, Margaret Thatcher, or indeed David Cameron, who famously won the Conservative party leadership on the strength of a speech.

As the party conference season heaves into view, it's worth remembering that most speeches tend to be concerned with the announcement of a new tax rebate system or the like, and all but a tiny fraction are forgotten as soon they have been delivered. But if only a handful of speeches achieve a kind of immortality, countless numbers are written with the hope that they'll capture the public's imagination. To this end, a semi-hidden profession

Illustrations by
Steven Gregor

*'Some of my best lines
I can't boast about.
That's just the way it
is in this country'*



has mushroomed to produce these aspiring works of political glory – that of the speechwriter. Unlike most other forms of writing, it doesn't offer a credit or a byline. In this country it's a behind-the-scenes sort of occupation, unsung and uncelebrated.

Jess Cunliffe was a local newspaper reporter working in Luton and Leighton Buzzard when she covered a 2010 election event at which then Tory leader Cameron gave a speech. "It was a really good speech," recalls Cunliffe, who describes herself as a "Cameroon Conservative". "And I thought: 'Rather than reporting on speeches, I'd quite like to be writing them.'" But it seemed a fanciful idea to her, akin to joining the MCC or MI5, until she read a profile of Clare Foges, who was working as a Conservative speechwriter. "And I thought: 'She's not Oxbridge, she didn't go to private school, she's not male and old. She's a bit like me and maybe this is a career option.'"

So she quit journalism and started working for Tory MP Mark Lancaster, got some experience writing speeches and applied for a job at Conservative central office. Cunliffe became Sayeeda Warsi's special adviser, or spad – a political appointee with the status of a temporary civil servant – before landing a job as a speechwriter at No 10 with the man who originally inspired her. She says that Cameron, who had a background as a speechwriter himself, was unusual

among senior politicians in being quick to acknowledge their input: "He would introduce me as his speechwriter and want people to meet me and know that I'd help write his speeches."

As Tony Blair's former speechwriter Philip Collins notes in his book on the subject, *When They Go Low, We Go High*, in the 19th century, politicians such as William Gladstone and Benjamin Disraeli would only make three polished speeches a year. Nowadays their equivalents can get through that number in a week. It's not feasible, or at least not sensible, to be in high office and spend half your time honing fine rhetorical phrases.

Yet perhaps as a hangover from the 19th- and early 20th-century idea of politicians as orators, they can risk being seen as inauthentic – a mere actor reading a script – if it's known that the words they speak are someone else's. So with one or two exceptions, speechwriters tend to maintain a low profile and keep shh about their efforts. "Some of the biggest things I've worked on I can't talk about," says Daniel Finkelstein, *Times* columnist, Conservative peer and one-time speechwriter for William Hague, among others. "Some of my best lines I can't boast about. That's just the way it is in this country."

Philip Collins, who has broken cover, now runs a speechwriting website called The Draft and has arguably done more than anyone

else to shed light on the shadowy business of writing for politicians. "Speechwriting is a bit like comedy writing," he says. "The British do it alone while the Americans employ a whole battalion. So, as a writer, you are the only one, but that is not to say that plenty of people are not involved." If it's a big set-piece speech, such as the leader's speech at a party conference, preparations can start months beforehand and the number of people who want an input can grow to an unruly amount. But it usually starts off in a room with several people shooting ideas around.

"You will be the one holding the pen," says Michael Lea, a former speechwriter for Gordon Brown. And the first task, he says, is to get down all the information and chatter that's going on in the room and then try to establish a general overarching theme. But once that's established, the other voices don't suddenly fade away. During the drafting process, various ministers and interested parties will want to share their thoughts and try to get their particular concerns included in the final document.

"It is a curiosity of the job," Collins has written, "that people seem to believe that if they send in a few lines with no context then the speech can be assembled from all these bits, like flat-pack furniture comprised of the parts from different chairs." There will, at least, be plenty of opportunities for revision. "You're talking 20-plus drafts, possibly,"

says Lea. "Obviously some are major rewrites and some are minor tweaks. It depends on how your principal likes to work."

Some of the principals are talented speechwriters themselves. Finkelstein says that George Osborne used to call writing speeches for Hague "taking free kicks for Beckham". But using that analogy, not all free kicks are 30-yard scorers into the top corner of the goal. It's no good seeking an epic register if your audience are wanting something more down to earth. As Collins has noted, Churchill spent most of his political career making speeches that were far too grand for their context. It took a world war to transform his sumptuously turned sentences into spirit-rousing classics guaranteed a place in collections of great speeches.

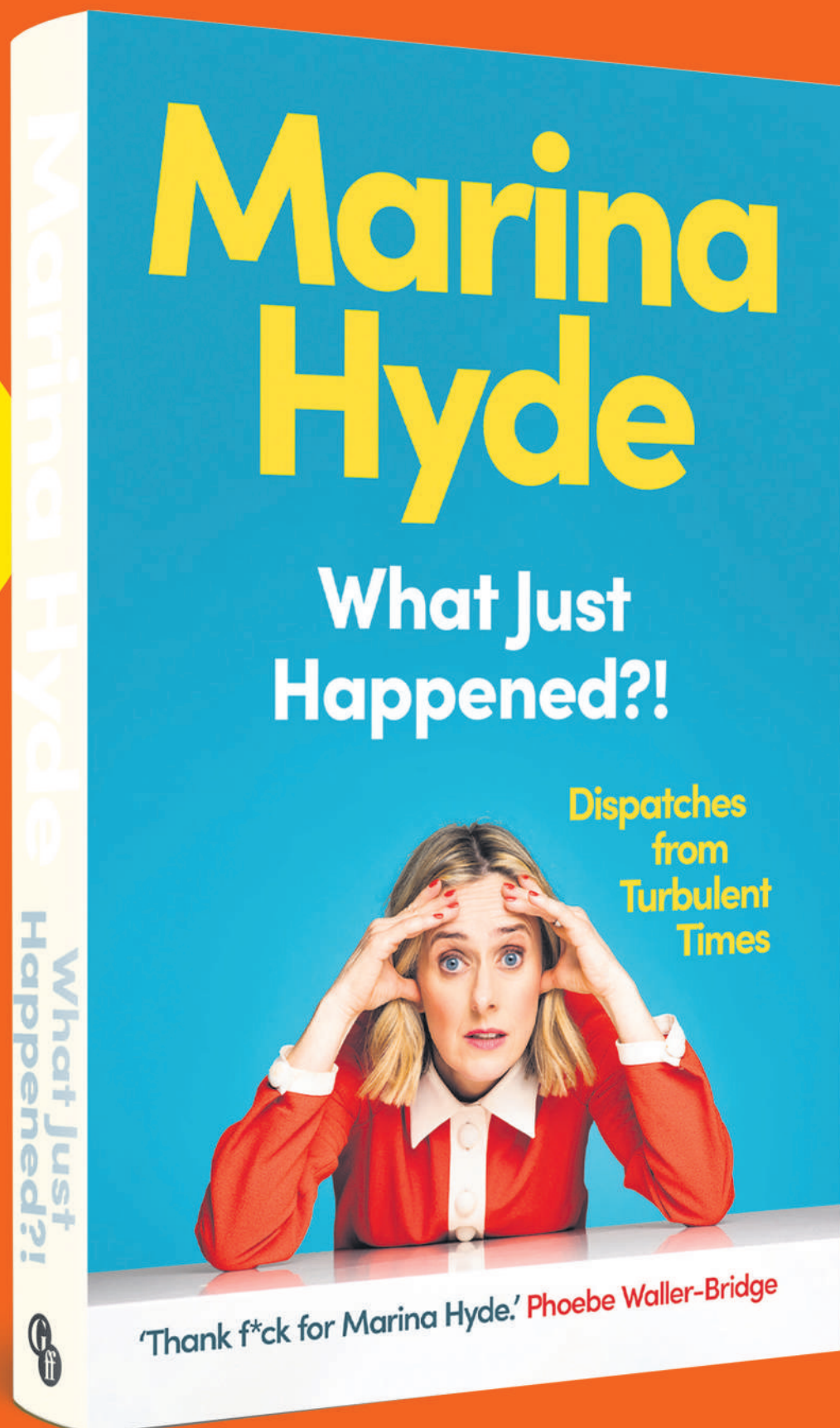
For students of speechwriting such as Finkelstein, there is an ever-present danger, he acknowledges, of going too large. "William Hague once expressed the problem to me. He said: 'Your speech will often read as if it's meant to be delivered on the steps of the Lincoln Memorial, when I'm actually giving it at the Durham Conservative party Christmas dinner.'" Hague had two golden rules of speechmaking, says Finkelstein. "First of all, every half-sentence has got to be useful. And second, never use a joke unless you're absolutely certain that it's funny."

Continued overleaf ➤➤➤

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»» Continued from page 13

Finkelstein has a reputation for being something of a joke-meister. Sometimes politicians have come to him just to insert a little humour into their rather dry proclamations. But the only test for whether a joke is funny, he says, is if someone laughs. So he says it's vital to tell it to someone beforehand and see what the response is. "If they don't laugh," he notes, "there's no point arguing that it's funny." Jokes are valued because they help break the tension in the audience, but also show politicians as more "human" – a quality they all want to be seen to possess but most often struggle to convey. It should go without saying that laughter is dependent not just on the funniness of the joke but also the manner in which it is delivered. Former prime minister Theresa May, for example, was never going to enjoy a second career as a standup. Finkelstein has written jokes for her but says they work best if they are kept simple with an immediate punchline, whereas with Hague he could allow for a more nuanced build-up.

Brown is another politician who no one has ever looked to for belly laughs. Much more at home with the "post neo-classical endogenous growth theory" of economics than comic banter, he tended to come across on the podium as an austere serious man. So Lea is rightly proud of once persuading him, against the then prime minister's better judgment, to tell a joke playing on some snowstorms that had hindered travel, but whose subtext referred to the rumours circulating of a plot to overthrow him as Labour leader. What it amounted to was Brown opening a speech by saying that he had thought he wasn't going to be there that day. But it brought the house down and was positively referred to in the news coverage. "It's small victories," Lea says. "Perhaps no one else remembers it but there is no greater feeling than seeing something you've written read out by someone really important on TV, and even more so if you're there."

At this current anxious juncture of history, any speechwriter who could come up with a joke that the perennially stiff Truss was able to deliver and was actually funny would certainly command the respect, not to say amazement, of his or her fellow professionals.

What every speechwriter dreams of, though, is writing something that enters the history books and becomes part of common language. Such an outcome, as Collins has argued, depends largely on external factors and how much the speech matters. "We shall fight on the beaches ... We shall never surrender" was a momentous peroration by any reckoning, but that's in no small part because Britain was under

threat of a Nazi invasion in June 1940 when Churchill uttered those deathless words.

In *When They Go Low, We Go High*, Collins picks out Neil Kinnock's 1987 Welsh Labour party conference speech as an example of a great speech made in peacetime. "Why," Kinnock famously asked, "am I the first Kinnock in a thousand generations to be able to get to university?" The answer could be that the oldest British university is only a little over a thousand years old, so it's only about 30 generations of Kinnocks who were shortchanged on their education. But he was using a rhetorical device that proved



FROM TOP
Winston Churchill, 1944;
Neil Kinnock, 1987; Gordon
Brown, 2007; Liz Truss, this
month. Getty Images

'Boris would be full of praise: "This is appallingly good!" And never use a word of it'

successfully emotive. So much so, indeed, that later in 1987, during his first run for the US presidency, Joe Biden borrowed heavily from Kinnock's speech and was forced to withdraw from the race having been accused of plagiarism. What made Biden's mistake particularly hard to understand is that he would have been surrounded by a small army of speechwriters, who either sourced the original material or failed to stop him from using it without attribution.

Ever since Ted Sorensen became known for helping to craft John F Kennedy's inaugural address – "Ask not what your country can do for you; ask what you can do for your country" – the role of speechwriter in US politics has grown steadily more important. The White House has its own director of speechwriting and a team of about seven or eight writers. Barack Obama's first director of speechwriting, Jon Favreau, has gone on to become a media star with his own podcast, *Pod Save America*.

Clare Foges was in No 10 when Obama's entourage, including several speechwriters, were part of a state visit in 2011. "They were very nice," she recalls. "But they took what they did so incredibly seriously, to the point where one of them stood in our offices and started declaiming one of his speeches, you know, 'From the plains of Ohio to the canyons of New Mexico' sort of thing. And we were all looking at each other trying not to laugh. Obviously, Britain doesn't have the same canvas on which to paint words. You can't really say: 'From the Peak District to Salisbury Plain.' So you can be a bit grander as an American speechwriter, and they *are* grander."

Foges started out working for Boris Johnson when he was mayor of London, before graduating to No 10 and Cameron. What were the differences in writing speeches for them? "Boris would be full of

praise: 'This is appallingly good!' And then never use a word of what I'd written. Whereas Cameron was not so effusive, more exacting, but he would actually use it and, I felt, consider my opinion, which was better for the professional self-esteem, ultimately."

If speechwriters are to an extent off-stage ventriloquists, they have to adapt their voice to that of the speechmaker. "You have to vary your tone and pace," says Finkelstein and failure to do so can lead to formulaic or confused speeches. But what about your politics – can they be adapted to suit the speaker? Cunliffe says she couldn't write for a Labour politician such as Keir Starmer, although she noted that he had been looking for a speechwriter.

"You can't stretch it too far," agrees Collins. "You need to be comfortable making the case. There were occasions I wrote speeches I disagreed with – the case for ID cards, for example – but that turned out to be one of the best things I ever wrote, probably because I was so acutely aware of the arguments against."

Collins has brilliantly dissected many political speeches for the *Times*, a task, one speechwriter told me, that "breaks the speechwriters' code of honour". Collins dismisses that accusation, saying that he has merely made "the art of speechwriting in Britain a tiny bit more prominent, and I would stress the word 'tiny'". In any case, he has some advice for speechwriters, which they may care to take note of as the conference season nears. "I found the attention of the press office helpful in the sense that they imposed the discipline of the headline: 'What do you want to say, in a nutshell?' is a good question to ask of a writer, and the press office is condemned to ask it."

Which raises the question: if a speech can be condensed into a nutshell, why does it require half an hour? Perhaps because, in spite of our supposed soundbite culture, the limited characters of Twitter and our allegedly ever-shrinking span of attention, there remains something quite impressive about a politician holding and rousing an audience over an extended period of time. There is the belief that if they can take a room with them, perhaps they can inspire the country too. It's a belief that unfortunately is repeatedly punctured by experience, but that shouldn't deter the ranks of unheralded speechwriters when they sit down in front of an empty screen and prepare to make rhetorical history.





Model Eunice Olumide in the wind, Edinburgh, 2021

'I'd never taken photographs of a model before,' writes Johnny Pitts, 'and actually am not at all interested in fashion photography, but it was fascinating working with somebody who knows their body and face so well. Her lack of ego was interesting – she wasn't interested in me getting the most flattering image of her, but rather of us getting the most interesting image, a true collaboration. The weather, as usual, was truly awful, and we went out together near where she grew up in a thunderstorm, hence her gusty hair.'



Photo Memories, Gillingham, 2020

'I remember my parents using Konica film in the 80s and early 90s and a famous 1990 ad slogan: "Konica colors are calling me." That commercial made me want to be a photographer, but I later found out it was filmed at the grave of the colonialist Cecil Rhodes. That seems such a fitting metaphor for the end of the 20th century – the corporate face of wholesome optimism, hiding something darker underneath. Konica has been defunct since 2007, but some of the old Konica labs still have the logo – like this one.'

THE ROAD TO BLACK BRITAIN

Photographer **Johnny Pitts** and poet Roger Robinson wanted to use their art to reflect on the experiences of Black Britons outside of the capital. So they rented a red Mini Cooper and set off clockwise around the UK coast

Good journeys start with loose itineraries. At Roger Robinson's home in Northampton, by a rain-dappled window one windswept Wednesday, we pored over a large, unfolded Geographers' A-Z of Great Britain splayed out across his kitchen table. Looking at this map, with its iconic blue/red/white colourway, we were reappropriating that old racist chant sung on British football terraces in the 1970s and 80s; there is Black in the union jack. From Hove to Hull, we had Black friends everywhere.

Roger and I had spoken about a potential collaboration for years. I lent one of my photographs to the cover of Roger's TS Eliot prize-winning collection of poetry, *A Portable Paradise*. For my birthday, Roger gave me a copy of *The Sweet Flypaper of Life*, a collaboration between two African Americans, the poet Langston Hughes and photographer Roy DeCarava, detailing everyday life in 1950s Harlem. I often mentioned the 1970s anthology *Worlds: Seven Modern Poets*, in which a group of photographers follow poets through the landscapes that inspire their writing, and my admiration of John Berger and Jean Mohr's *A*

Seventh Man, charting the struggles of European migrants, also from the 1970s.

With the world in stasis during the coronavirus pandemic, it felt like an important time to use our respective tools to reflect upon the Black British experience. We were, after all, living in the wake of austerity, the Windrush scandal, Grenfell Tower, a rise in racist rhetoric surrounding Brexit and the 2020 Black Lives Matter protests, following the murder of George Floyd, which led to the toppling of the Colston statue in Bristol.

That this reflection should be a collaboration powered by our community was just as important. "Perhaps home is not a place," wrote James Baldwin in his novel *Giovanni's Room*, "but simply an irrevocable condition." Baldwin's characters were dealing with forbidden love, but the notion of home as an irrevocable condition resonates with a broader Black experience in Britain.

When the pandemic hit the world in 2020, I was living in my dream city in the south of France, Marseille, but was dragged back to Blighty by circumstance. When it all hit the fan, I had to come back, not for love of this place, Brexit Britain, but to be close to the community I grew up with, my loved ones who

I knew would take me in and offer solace in a time of crisis. Home, the irrevocable condition.

But what form should a project grappling with the bittersweet notion of being Black and British now assume? And where should we go? One possibility was to think of some of the incredible gains made throughout this politically charged era. Those in the fields that were familiar to us have achieved considerable acclaim for innovative work and people we'd struggled alongside on the periphery for years, such as Bernardine Evaristo, Jay Bernard, Warsan Shire and Raymond Antrobus, were finally gaining critical and commercial recognition.

Across generations, there was, on the surface at least, a new appreciation for the contribution of Black Britons, from Caleb Azumah Nelson, who won the Costa first novel award for *Open Water*, to Paul Gilroy, who received the Holberg prize for his contributions to sociology and cultural studies, among other fields, and Reni Eddo-Lodge, who broke book sales records with her polemic *Why I'm No Longer Talking to White People About Race*.

The danger with a purely celebratory project about the Black community, however, is falling into the trap of producing a predictable

coffee table book full of hero shots. Those books have their place, but too often ignore the quiet contributions made by the Black community at an everyday level, those who aren't going to be receiving an MBE and are often on the frontline of a multicultural backlash. The Ghanaian security guard, the street sweeper from Jamaica, the Nigerian nurse helping to deliver babies through a pandemic, the Somali teacher decolonising the curriculum – all overlooked in favour of studio portraits of Lenny Henry or Frank Bruno. But Blackness, not to mention Britishness, is more complicated than that and our project demanded a more complicated form in order to reflect a Black life in Britain that can sometimes verge on the surreal.

I began thinking of the many ways in which other travellers had made sense of the country through specific trips. In his 1980s masterpiece *A1: The Great North Road*, photographer Paul Graham explored the north/south divide by travelling up Britain's central artery. On the eve of the second world war, George Orwell charted a path through industrial cities to carve out a portrait of working-class lives in *The Road to Wigan Pier*, guided by his network in

Continued on page 20 ➤➤



Student, Gillingham, 2021

'As well as the Black community, a lot of my photographs capture the weather in the UK. It was only later that I noticed this schoolboy's tie blowing wildly in the breeze. In some of my work, the image is as much autobiography as it is social documentary. I remember those walks to and from school, the precariousness of the teenage years, the dreams and frustrations, and that's what I recognised in this young man's lonely figure.'



»» *Continued from page 18*

the National Unemployed Workers' Movement. Then there are the psychogeographers; Ian Nairn, Will Self, Iain Sinclair, Laura Oldfield Ford and Patrick Keiller, the last using an imagined character, Robinson, to pontificate – albeit compellingly – on London's secret corners.

These offbeat journeys transfigure banal scenes into layered analyses of the interplay between history and modernity, but are usually skewed towards the capital and, like most of the other books mentioned, often told by a solo white male. The Robinson I was working with was real and British Trinidadian.

What would happen if we took all of this stuff and told a story through our eyes, using the Black experience as the prism through which to document a British journey? We were encouraged by recent interventions, such as Vron Ware's *Return of a Native*, in which the author reinterprets the British countryside in a postcolonial, feminist context, and Anita Sethi's *I Belong Here*, which elucidates the difficulties but also healing powers of the Pennines for a woman of colour. New light is also being shed on older works, such as photographer Vanley Burke's *Day Out* series, following a Black community club's outing to the seaside, and Ingrid Pollard's *Pastoral Interlude*, which considers the Black body outside an urban context, in rural Britain.

So in late winter 2021, we set off in a rented red Mini Cooper, following the coast clockwise, chasing the promise of brown skin in marine light (though thanks to our Great British weather in the end I would describe the colour palette of my images more as “kente cloth in fog”), through rain, sleet and snow. We left London and followed the River Thames east, towards Gravesend, where Pocahontas is buried, and where, just across the river at Tilbury, the Empire Windrush docked in 1948. Too often, that is where the history told about Black Britain begins and ends, but we continued, following the coast clockwise through Margate, Dover, Brighton, Southampton, Plymouth, Land's End, Bristol, Cardiff, Liverpool, Blackpool, Belfast, Glasgow, John O'Groats, Edinburgh, Newcastle, Scarborough, Hull, Skegness, Orford Ness and Southend-on-Sea.

We not only found Black people, but the history of empire and transatlantic slavery to which every Briton is tethered; stories of arrival, asylum and deportation and of that inverted, imaginative unit of history and geography between Europe, Africa, America and the Caribbean known as the Black Atlantic. We mostly travelled together but creatively we made parallel journeys – Roger would spend hours writing in whichever B&B we'd found, while I would be out making photographs, then we'd come together at the end

of a long day to argue about comedy (in which Roger has terrible taste), gossip about the hip-hop rumour mill and philosophise our findings. Sometimes, on longer drives, we'd just listen to music and share stories or simply process the stories of others we'd just met.

We found Black Yale university professors, award-winning jazz musicians, high-fashion models, bestselling authors, lawyers and lord mayors. We also found those street sweepers, nurses and security guards and we had our share of counterintuitive moments. Once, in South Shields, we got drenched making our way past Wilko and Poundland in Storm Arwen to find Arbeia, the Roman fort where Septimius Severus, a Roman emperor of African heritage (modern-day Libya) once lived.

In Blackpool, at Auntie T's Spice Shak, we met two brothers who offered differing accounts of growing up Black at the British seaside. One brother found Blackpool too parochial, had worked at Blackpool Pleasure Beach and dreamed of one day using his skills in the leisure industry to work in a similar place in France or Florida. The younger brother loved Blackpool, thought it was quiet and peaceful, never wanted to leave and was attempting to start his own car valet business.

In Belfast, I walked the psychic fault lines of the Troubles with the writer Tim Brannigan, a former member of the IRA. His mother had had an affair with his father, a Ghanaian doctor, and, in order to keep her brown baby a secret, had sent her newborn into foster care for a year before adopting him. These stories, invoked subtly through poetry and photography, reflect the diversity not just within British history, but within the Black experience itself.

The secret that all my favourite photographers have realised is that a photograph is not at all worth a thousand words, especially when the words are put together with the craftsmanship of a poet like Roger. Rather, a photograph, in my opinion, is something more like a haiku; a small amount of information contained in a tight, disciplined structure, which may conjure a thousand associations. So though narratives lurk in the images, haunt the poems, they are never entirely explained. We didn't aim to produce a document about Black Britain, but rather of Black Britain; a pensive stroll, with Roger interpreting the stories by crafting images with his pen and me trying to make poetry with my camera.

Roger rarely attempted to explain my photographs, I didn't try to illustrate his words. In the end, I see this work as a contribution to a wider collection all too often missing from Britain's imaginary family album as constructed by white British documentary photographers and writers; of a Blackness that exists outside news cycles and on-trend hashtags; of the everyday humanity of the Black community in Britain.

Home Is Not a Place by Johny Pitts and Roger Robinson will be published by HarperCollins on 29 September, £25. To buy it for £21.75, go to guardianbookshop.com or call 020-3176 3837.

An exhibition by Johny Pitts, commissioned by the Ampersand/Photoworks Fellowship, is at Graves Gallery, Sheffield until 24 December, and Stills Gallery, Edinburgh next year



Meshach, Blackpool, 2021

'We met the Gordon brothers at Auntie T's Spice Shak, around the corner from our tiny B&B. We spent the day together, four Black men, discussing our hopes for the future, and the trials and tribulations of the past. The brothers' father had seen Blackpool as a sort of utopia, a place to retire and rest in, but died shortly after moving the family there from Lewisham. The boys had to grow up quick in their new environment, and told us that sometimes people look at them as if they're gangsters when they're driving. I like this photograph because it captures the calm thoughtfulness both brothers exuded.'



Dean House, Penryn, 2021

'It was the weekend of the Penryn fair in Cornwall. I saw some kids hanging out around this Mini and just as I snapped this man walked across the scene. This is not at all a 'decisive moment' but I kept coming back to it, for some reason. Roger came out with some gems on this trip, and one was a saying he and our friend the poet Nick Makoha came up with: "does it bear repeating?" That is: OK it sounds or looks clever or good, but is the initial sheen all there is? And sometimes the opposite can be true – there might not be a rational reason why something works, it just kind of does.'

“

We not only found Black people, but the history of empire and slavery to which every Briton is tethered



The Activist, Cop 26, Glasgow, 2021

'On our journey, we often bumped into Extinction Rebellion protesters – first at St Ives during the G7 summit, later in Glasgow at the Cop26 Climate Change conference. They're doing important work, but I was frequently frustrated at the lack of Black and working-class people at the protests. I saw this young woman on the very last day. There was something touching about the hand-made cardboard sign, which, in its low-techness seems so humble next to the all-conquering iPhone she's holding. As the late scholar Mark Fisher wrote, it's easier to imagine the end of the world than the end of capitalism.'



Family, Land's End, Cornwall, 2021

'When I saw this family I thought, when do you ever see photographs of a Black family out together enjoying the English countryside? I loved that the writing on the woman's trousers sort of matches the font on the sign. I'd run out of my usual film and took this with a roll of super-rare, super-expired Konica Sinbi slide film from Japan. As a precaution I took another on my iPhone. The film was dead, alas, so I ended up using the inferior iPhone shot. It's weird, though, sometimes I kind of get off on missing a moment and including the one that didn't work out. I'm wary of photographs that look too perfect.'



RFC Fish & Chips, Blackpool, 2021

'It was 11pm on a weekday night in off-season Blackpool, and Roger and I were getting hangry. We roamed the front until we found one place open which served fish and chips. As we were scoffing Roger wiped the grease off his hands and I realised I'd never noticed his tattoos before. I had to laugh when he gave me a very un-ghetto story: at a writers' conference in Mexico City he was impressed by the art of the local tattoo culture and, after a lot of consideration, he had the names of his wife, Nicola, and son, Caden, tattooed on his hands.'



Bianca, Margate, 2021

'My friend Ayo bought a place in Margate a few years ago and told me that in 15 years it would be like Brighton. In many ways he was right. Whenever I visit I see huge changes, with radio stations, independent record stores, and boutiques popping up. There is also a growing multicultural creative scene, and when I met Bianca, a banjo player, on the promenade, I knew I wanted to take her photograph. I love trying to subvert national clichés, and Bianca, with her scarf and 50s sunglasses called to mind an imagined British heyday of singers such as Vera Lynn.'

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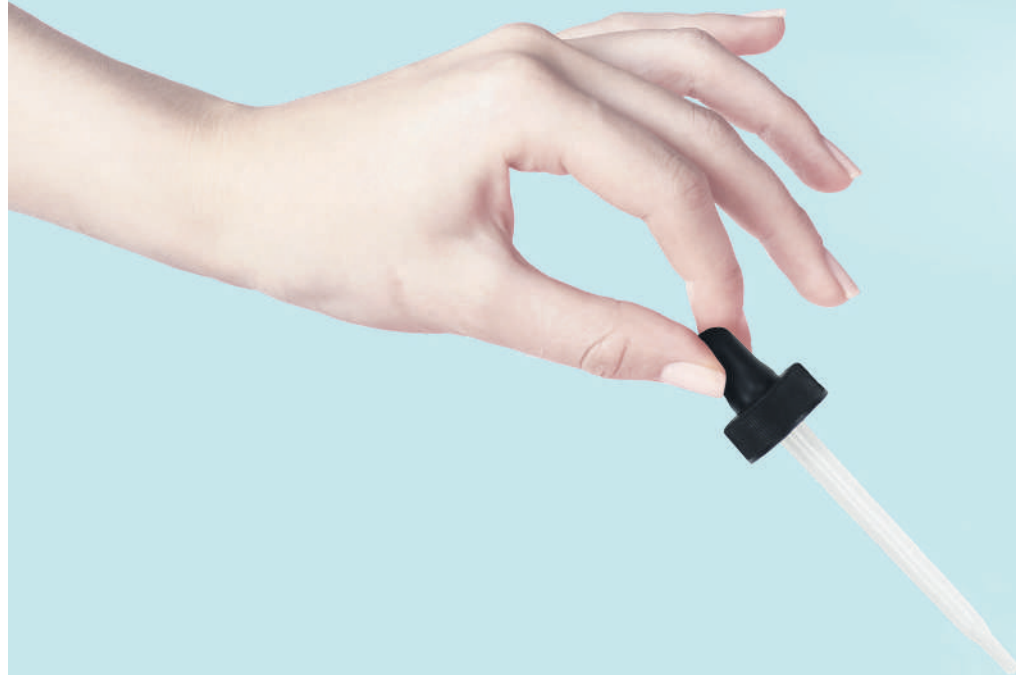


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Laboratories in the cloud: the future of research

*At high-end facilities in the US and UK, anybody, anywhere, can conduct experiments by remote control cheaply and efficiently. Is the rise of the robot researcher now inevitable, asks **Tom Ireland***

Image: Getty/
Observer design

It's 1am on the west coast of America, but the Emerald Cloud Lab, just south of San Francisco, is still busy. Here, more than 100 items of high-end bioscience equipment whirr away on workbenches largely unmanned, 24 hours a day and seven days a week, performing experiments for researchers from around the world. I'm "visiting" via the camera on a chest-high telepresence robot, being driven round the 1,400 sq metre (15,000 sq ft) lab by Emerald's CEO, Brian Frezza, who is also sitting at home. There are no actual scientists anywhere, just a few staff in blue coats quietly following instructions from screens on their trolleys, ensuring the instruments are loaded with reagents and samples.

Cloud labs mean anybody, anywhere can conduct experiments

by remote control, using nothing more than their web browser. Experiments are programmed through a subscription-based online interface – software then coordinates robots and automated scientific instruments to perform the experiment and process the data. Friday night is Emerald's busiest time of the week, as scientists schedule experiments to run while they relax with their families over the weekend.

There are still some things robots can't do, for example lifting giant carboys (containers for liquids) or unwrapping samples sent by mail, and there are a few instruments that just can't be automated. Hence the people in blue coats, who look a little like pickers in an Amazon warehouse. It turns out that they are, in fact, mostly former Amazon employees.

Emerald originally employed scientists and lab technicians, but they were creatively stifled with so little to do. Poaching Amazon employees has turned out to be an improvement. "We pay them twice what they were getting at Amazon to do something way more fulfilling than stuffing toilet paper into boxes," says Frezza. "You're keeping someone's drug-discovery experiment running at full speed."

Further south in the San Francisco Bay Area are two more cloud labs, run by the company Strateos. Racks of gleaming life science instruments – incubators, mixers, mass spectrometers, PCR machines – sit humming inside large Perspex boxes known as workcells. The setup is arguably even more futuristic than at Emerald. Here, reagents and samples

Continued overleaf ➤➔



Clever by design

A Strateos smart lab in San Diego. The company claims to have 'reimagined the laboratory as a smart data generation centre'.



Next-gen thinking

Scientists at Carnegie Mellon university. The institution has asked Emerald to build it a dedicated cloud lab, which it describes as a 'game-changer'.

»» Continued from page 25

whizz to the correct workcell on hi-tech magnetic conveyor belts and are gently loaded into place by dextrous robot arms. Researchers' experiments are "delocalised", as Strateos's executive director of operations, Marc Siladi, puts it.

Automation in science is nothing new, especially in fields such as molecular biology, where much of the experimental work involves the laborious and repetitive transfer of tiny quantities of liquid from one vial to another. The disruption caused by the pandemic also encouraged a number of specialist facilities to develop ways to operate their equipment remotely. (The beams of the UK's powerful Diamond Light Source, for example, a particle accelerator that generates ultra-high energy radiation to investigate matter, can now be operated by users from anywhere in the world.) And outsourcing difficult or time-consuming elements of the experimental process is not new either.

But Emerald and Strateos are different – these are the world's first laboratories that in theory allow anyone with a laptop and credit card to "pay and play" with the entire reagent inventory and suite of instrumentation available in a world-class research facility. The appeal of this approach became obvious during the pandemic, when many researchers were unable to visit their own labs in person; the founders of cloud labs say this is the future of life science.

The most obvious benefit is productivity: researchers can conduct several experiments at once and queue them up to run overnight or while they do other things. "Our pro-users, they'll do the work of 10 scientists in a traditional lab," says Frezza. "They'll crank ridiculous numbers."

There's no time spent setting up equipment, cleaning up, or replenishing stock. Arcoris, a remote-operated drug discovery lab in Oxfordshire, says its platform has completed projects for pharmaceutical companies in 24 hours that might take at least a



STRATEOS-EMERALD CLOUD; TIM KAULEN/CARNEGIE MELLON UNIVERSITY; SHOMOS UDDIN/GETTY

week in a traditional setting. Instead of pipetting for hours each day, researchers can spend more time thinking, reading, and analysing results with colleagues.

Scientists at Pittsburgh's Carnegie Mellon University were so impressed by what staff and students could do at the Emerald Cloud Lab – one researcher managed to recreate years of his PhD experimentation in a matter of weeks – that they recently asked the company to build another one, just for them.

With a year's worth of access to a cloud lab often costing less than the price of a single piece of high-end lab equipment, the dean of Carnegie Mellon's college of science, Rebecca Doerge, says the model could be transformational. "I'm not interested in just changing science at Carnegie Mellon. I'm interested in changing the process of science worldwide," she says of the new facility in Pittsburgh. "We all have colleagues in under-resourced places that can't do the science that they're capable of just because they don't have enough money. So with an internet connection and access to a cloud lab, this is a game-changer."

Doerge is also excited about removing variation and human error from experimental work. There will be no scientists based at the new 1,500 sq metre (16,000 sq ft) site, just half a dozen technicians helping the place run 24 hours a day. "People still go to wet labs and they still stand there and they make mistakes. I don't think that everything is automatable in science, I'm not saying that. I'm just saying that the

repetitive stuff, once you learn it, you don't need to stand there and do it over and over and over again."

Scientists such as Doerge believe the precision of remote-operated labs could help fix what has become known as science's "reproducibility crisis" – the worrying revelation that the results of troves of published research can't be replicated when different groups of scientists follow the same methods exactly. Plugging an experiment into a browser to be performed by robots forces researchers to translate the exact details of every step into unambiguous code. For example, what once might have been described in a scientific paper as "mix the samples" becomes detailed computer instructions. Other factors that could affect the result, such as the ambient temperature at the time, are captured in the metadata.

As Doerge has encouraged more and more research – and even teaching – at Carnegie Mellon to be transferred to the remote labs, not all of her colleagues have been supportive. Many scientists think that working alongside colleagues at the bench and the sights and sounds of experimentation are what help generate exciting ideas and happy accidents. Others have concerns about the quality of data produced in labs they've never set foot in. "If I don't see it with my own eyes, it doesn't exist" – I've heard that from some of the senior faculty members," says Doerge. "It's a mindset shift for sure."

Some experts believe that making access to sophisticated labs this easy is a potential biosecurity or bioterrorism threat. In theory, small groups or even individuals with no research experience could use a cloud lab to start performing complex biological

experiments. "The labs are saying they only work with trusted partners, but of course they are very keen to open their market," says Dr Filippa Lentzos, an expert in biological risk and biosecurity at King's College London. "Even though we must remember most people come from a good place, there are some pretty crazy people out there too. Barriers are most definitely coming down if you want to deliberately do something harmful."

Cloud labs say that they review all scheduled experiments and have systems to flag or reject any that appear illegal or dangerous. Plus, they argue, the complete digitisation of everything happening in the lab actually makes it easier to record and monitor what people are doing than in a traditional lab.

Paul Freemont, co-founder of the UK Innovation and Knowledge Centre for Synthetic Biology, has helped develop several highly automated labs in the UK, including a robotic platform that was able to conduct more than 1,000 Covid tests a day early in the pandemic. He is not sure that remote-operated labs are yet "mature" enough to replicate what is available to scientists who set up their own automated equipment. "I like the concept and think this is the way science is going to go. It would work if we had all the necessary protocols and workflows that a biologist might need, but I think that's not currently available to the level of complexity and detail that one needs."

Freemont also has concerns about scientists not truly understanding or engaging with the software or the hardware that generates their data. "You have to have the next generation of scientists understand how to build all this infrastructure themselves and how to work with it. The potential for a few labs or big private companies to monopolise that understanding – I don't think would be very healthy."

“*Many scientists argue that working with colleagues at the bench generates exciting ideas and happy accidents*”

Far and away the best solution?

The Emerald Cloud Lab in South San Francisco. The laboratories are equipped with more than 200 types of scientific instrument that can be controlled remotely from a software 'command centre'.



Despite these concerns, the appetite for cloud science is growing. Emerald is expanding capacity to keep up with demand. Strateos is working with the US research agency Darpa to study in detail how its facilities can improve reproducibility and efficiency and the company is also licensing its software so that other institutions can convert their facilities.

In future, cloud labs may even decide what experiments to do themselves. As Google's DeepMind platform has recently proved, machine-learning tools can now gobble up decades' worth of data and spit out answers to questions that would take scientists many years to solve with physical inquiry. Pharmaceutical companies are increasingly using these tools in their search for new drugs. Data generated through cloud labs – which translate biology into an information technology – would only make these tools more powerful. Combining all these technologies could one day lead to systems that can develop theories and physically test them without human input.

Already, some advanced Emerald Cloud Lab users have developed algorithms that adjust the parameters or direction of the next experiment based on their own data analysis. "It's kind of wild stuff, very futuristic," says Frezza.

All this means scientists are the latest profession to ask what the move towards automation and AI means for the future. Could more traditional research scientists one day find themselves out of a job? It's unlikely – after all, we'll always need people to prioritise which questions need answering and develop new ways to answer them. But the days of sitting at a bench in a white coat and gloves beside the flame of a Bunsen burner may soon be a thing of the past – the era of the robot researcher is coming.

The networker

John Naughton**Tesla gave us tech on wheels, so how come they forgot to include the service centres?**

The first thing one learns when purchasing a Tesla, as this columnist did in December 2020, is that the neighbours immediately begin to hold one personally responsible for Elon Musk. The co-founder and now Supreme Leader of the company is, one finds, widely regarded by non-techies as a fruitcake with a bad Twitter habit, so it follows that anyone who buys one of his cars must be a devotee of the world's richest nutter and therefore not properly earthed.

Interestingly, there was a time, not so very long ago, 2005 to be precise, that this view of Musk was held by sensible German men in suits, who laughed at the idea of this jerk building automobiles. Didn't he know that making cars is *hard* and that BMW, Mercedes, Ford, General Motors, Volkswagen, Toyota and the rest had spent the best part of a century figuring out how to do it profitably at scale? Sure, he might be able to produce expensive toys for Silicon Valley types – but *real* cars?

The industry's derisive scepticism reminds me of 2007, when Apple launched the iPhone. This was at a time when Nokia and Blackberry ruled the world and the mobile marketplace was deemed "mature". Yet here was this Steve Jobs in his black turtleneck – a guy with no experience of the mobile industry – touting a phone with no keypad and a battery that users couldn't replace.

Well, we know how that story played out. Nokia and co failed to notice that what Jobs had created was a powerful networked computer that fitted in your hand – and could do phone calls too. In the end, that phone upended – and transformed – a "mature" industry.

The interesting thing is that, with Tesla, history seems to have repeated itself. The company built nearly a million cars last year and sold every one. There seems to be a waiting list for every car they build at the moment. And just as Nokia, a hardware company that didn't understand software, was eviscerated by the smartphone, so the Ice (internal combustion engine) boys were outflanked by Tesla. They thought that EVs should just be cars with electric motors; Musk's idea was that they should be software on wheels. Which is why all EVs are now like Teslas – giant skateboards with wheels at the four corners.

But Musk wasn't content with reimagining the car. He also sought



Elon Musk uses his smartphone as he is driven to Tesla's new 'gigafactory' site in Grünheide on the outskirts of Berlin, May last year. Odd Andersen/AFP/Getty; picsmart/Alamy

What I'm reading*John Naughton's recommendations***Money never sleeps**

The Economist Who Knows the Miracle Is Over is very nice Atlantic piece by Annie Lowrey on Brad DeLong and his *longue durée* history of capitalism.

Happy returns

Business strategist Rob Miller asks in a lovely essay on his Roblog platform entitled Cultivating Serendipity if it's possible to organise your life in a way that maximises the chances of happy accidents.

Horse sense

TikTok: Trojan Stallion is a sobering blogpost by professor of marketing Scott Galloway on his No Mercy/No Malice website.

to reimagine the industry. Teslas would not be sold by dealerships but directly to customers. Instead, there would be small numbers of company "service" centres, together with flying squads of technicians who could provide assistance if required. The rationale for this was that EVs are much less complicated than Ices and require much less maintenance. No pesky dealers or their oil-soaked mechanics required. QED.

Now it is undoubtedly the case that EVs require less routine maintenance than conventional automobiles, with their volatile fluids, controlled explosions and hot gases. But cars, no matter how well made, still develop faults or malfunction. And one of the problems with Teslas from the outset is that their build quality – eg fragile paintwork or the way the body panels fit together, for example – has occasionally left something to be desired and certainly wouldn't pass muster on a BMW production line.

In the Ice age, if the car you've bought has defects or problems, then you take it up with the dealer. But for Tesla owners there's no dealer – just Musk's corporate empire. And it turns out that, for some frustrated drivers, that empire might as well be on Mars. In the US, the Federal Trade Commission has had

more than a thousand complaints about poor service. A trawl of Trustpilot or Reddit reveals the frustrations of Tesla owners who love their cars but are disappointed with service failures.

If you're being charitable you could explain this as growing pains. After all, this is a company that has been expanding like crazy – from producing 35,000 cars in 2014 to 930,422 in 2021. But the number of its service centres hasn't increased in proportion to that growth. In the first quarter of this year, for example, Tesla's US production increased by 68% over the same quarter last year, but the number of service centres went up by only 20%. The company has just 30 in the UK and 160 in the US, a country where an Ice company may have up to 10,000 dealerships countrywide.

A less charitable explanation is that Tesla, like all tech companies, subscribes to the pernicious delusion that employing humans to do customer service is a stupid analogue idea when most of these functions can supposedly be handled by AI or at least by a call-centre. In that sense, the difficulties that Tesla owners experience when trying to get help or repairs sound rather like those suffered by Facebook users trying to get access to a deceased relative's account or, as I recounted last week, a Google user trying to get his account restored after an erroneous cancellation. Tesla is a tech company that happens to make cars.



Venice film festival 2022

The Banshees of Inisherin's Graham Broadbent, Martin McDonagh, Kerry Condon, Colin Farrell and Brendan Gleeson.
Stefanos Kyriazis/LiveMedia/Rex/Shutterstock



Discomfort and joy on the Lido

A mood of theatricality prevailed at this year's edition – a bleak but furiously cinematic Marilyn Monroe biopic and a forbiddingly austere French courtroom drama being the most distinctive offerings

Jonathan Romney



However stressful Venice can get – the sweat, the coffee queues, the ticketing system – it's hard to feel disgruntled here for long. For a start, Venice has the world's jolliest festival trailer, a gorgeously coloured animation of King Kong, acrobats and flying cowboys, all set to jangling ukulele. It puts you in a joyous mood at the start of every film, although it might not last when you're confronted by something as

brutally bleak as Andrew Dominik's *Blonde*. Absolutely the hot ticket in the Venice competition, this is the much-awaited biopic of Marilyn Monroe, as imagined in the novel by Joyce Carol Oates.

Or, rather, it's the story of "Marilyn Monroe", the alter ego of a young woman named Norma Jeane: an artificial creation that the young star comes to despise, but also becomes addicted to, as she navigates a succession of traumas, starting with her childhood subjection to the volatility of her disturbed mother (Julianne Nicholson). Haunted by

the phantom of a never-known father, Norma Jeane looks for "Daddy" in the men she marries – Joe DiMaggio (Bobby Cannavale), Arthur Miller (Adrien Brody) – but only finds happiness of a sort in a sexually intense triangle with the narcissistic sons of Charlie Chaplin and Edward G Robinson.

The film is candid but not scabrous, despite scenes such as a horrifically unromantic liaison with JFK. With its sexual violence, graphic abortion scenes and general tone of nightmare, Netflix will no doubt have to slap on all the trigger warnings it can think of, and *Blonde* will surely attract much criticism for stressing the abuse and the victimhood – indeed, the martyrdom – at the expense of Monroe's singularity as a screen talent. There's also some ill-advised, not to say kitsch, fetus imagery that plays very uncomfortably in the year that Roe v Wade was overturned.

But there's no denying that *Blonde* is furiously cinematic.

Using a patchwork of visual styles, it showcases an extraordinary performance by Ana de Armas, evoking all the frustration, vulnerability and radiance we associate with Monroe – and when it most seems like an uncanny impersonation, it's because she's playing Monroe as a woman impersonating herself. This is the sort of controversial event movie every festival dreams of, and while it's too soon to call, *Blonde* must rank high among the most provocative Hollywood biopics.

An outright joy in competition was *The Banshees of Inisherin*, by Martin McDonagh. I say joy cautiously, because this 20s-set black comedy starts in brisk, breezy, faux top-o'-the-morning vein, mocking every rural Irish cliché you can think of, with McDonagh's characteristic dialogue playing like JM Synge with added zing. Colin Farrell and Brendan Gleeson play two island-dwelling drinking buddies who fall out – to droll

effect at first. But then the humour turns macabre and the political parallels loom as dark as the clouds over the mainland.

There was a distinct flavour of theatricality in the air in Venice this year, what with *The Son* and *The Whale*. The former was Florian Zeller's involving but staid drama with Hugh Jackman as the dad of a troubled teenage boy: nicely performed, but not nearly as inventive as Zeller's *The Father*. Then there was *The Whale*, an oddly sober piece from the usually extravagant Darren Aronofsky – an unapologetically chamber-bound adaptation of Samuel D Hunter's play, with Brendan Fraser as a morbidly obese man confronting his past. It's solemn, contrived and finally sentimental, but what a cast – a very affecting and barely recognisable prosthetically bulked-up Fraser, with Samantha Morton, Hong Chau and, in fiery form as Fraser's angry, hurt daughter, Sadie Sink from *Stranger Things*.



Theatre
I, Joan at
the Globe,
page 31

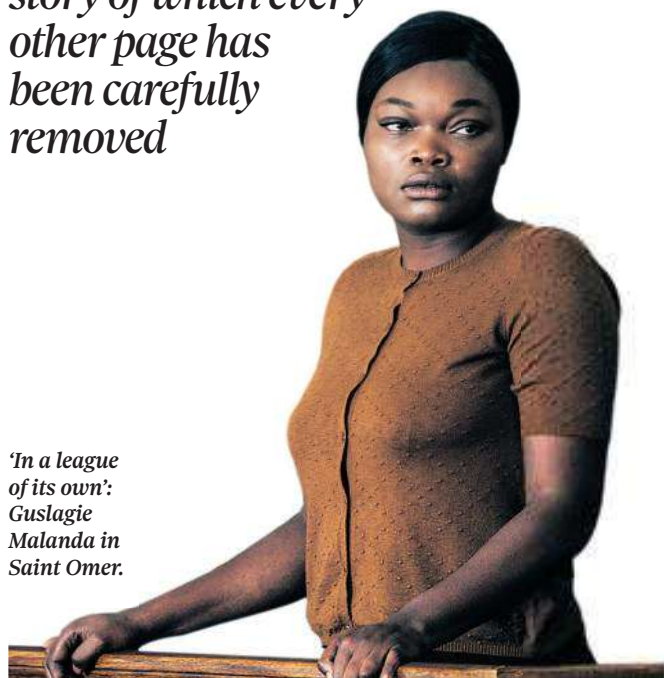


Clockwise from
above: Blonde
stars Adrien
Brody and Ana
de Armas; Tilda
Swinton in *The
Eternal Daughter*;
Florence Pugh
in the 'barely
coherent' *Don't
Worry Darling*.
Getty Images;
Sandro Kopp; AP



“
*The Eternal
Daughter* resembles
an MR James ghost
story of which every
other page has
been carefully
removed

'In a league
of its own':
Guslagie
Malanda in
Saint Omer.



We also had two variations on that stage staple – the courtroom drama. Santiago Mitre's *Argentina, 1985* was an account of the trial of military officers of the dictatorship-era junta: conventional stuff, with a barnstorming performance by Ricardo Darín. Surprisingly witty despite the grimness, it felt like the best real-life TV movie you'd ever seen. But in a league of its own, and one of the most uncompromising films here, was the austere *Saint Omer*, the debut fiction by documentarist Alice Diop. Co-written by Goncourt-winning novelist Marie NDiaye, it's about a writer, Rama, played by artist Kayije Kagame, who attends the trial of a young African woman, Laurence (Guslagie Malanda), accused of killing her child. There are no frills: for much of the film, Rama listens, Laurence speaks, in pitiless long takes. But as the trial proceeds, the differences and parallels between the two women gradually emerge through a steely contemplation of race, gender, will and justice. If Julianne Moore's jury gave it Venice's top prize the Golden Lion, this would be a very hardcore choice – and a deserving one.

Every festival needs its duds, but not every dud is worth getting

het up about. The silliest buzz on the Lido this year was about who spat at whom, or didn't, at the premiere of Olivia Wilde's *Don't Worry Darling*. It matters little: this derivative exercise in smash-the-patriarchy sci-fi was a gorgeously mounted, barely coherent mess: Harry Styles was insipid, Wilde's direction lavishly overblown, but Florence Pugh emerged with credit, dismantling her Stepford-style crypto-Barbie protagonist with wit and brio.

A more substantially regrettable misfire, however, came from Alejandro González Iñárritu, the Mexican auteur behind *Amores Perros* and *The Revenant*. Ominously titled *Bardo, False Chronicle of a Handful of Truths*, it's a bloated, self-important testimony about exile, Mexican history and the burden of genius, with Daniel Giménez Cacho maintaining dignity against the odds as a documentarist reliving his life as a hallucinatory succession of de luxe production numbers. One hates to call it derivative, but while film-makers don't usually sue from beyond the grave, rumours are that Federico Fellini's lawyers have been busy at the Ouija board.

Other eminent names have been on form. Britain's Joanna Hogg followed her *Souvenir* diptych with *The Eternal Daughter*, in which Tilda Swinton doubles up as a woman and her elderly mother visiting an eerie country hotel. The merest sliver of a wisp of a breath of a film, it resembles an MR James ghost story of which every other page has been carefully removed and it's quietly transfixing. In a very different vein, Paul Schrader returned with *Master Gardener*, the story of a horticulturist (Joel Edgerton) with a secret and his patrician employer (Sigourney Weaver). Made with absolute pared-down control, it uncannily resembled Schrader's last film *The Card Counter*, only with nasturtiums, but that's sort of the point: a vintage bloom from this unpredictable veteran.

It was a great year for documentaries: Ukrainian maestro Sergei Loznitsa's *The Kiev Trial* was an uncompromising archive account of the USSR's 1946 equivalent of the Nuremberg hearings; Mark Cousins offered *The March on Rome*, a typically elegant and thoughtful contemplation of Mussolini's rise and its horribly durable legacy; then there was *All the Beauty and the Bloodshed*, a competition entry from Laura Poitras. It's a portrait of US photographer Nan Goldin, covering the outsider social scene she documented, as well as her more recent career as an activist campaigning against pharmaceutical dynasty the Sacklers. It's a film every bit as candid as Goldin's own work, the account of an art life that has defiantly been the bohemian real deal.

Best of the fest



Best films

Fiction: *Saint Omer* (Alice Diop); *The Banshees of Inisherin* (Martin McDonagh); *Tár* (Todd Field); *Bones and All* (Luca Guadagnino). Documentary: *The Kiev Trial* (Sergei Loznitsa, above); *All the Beauty and the Bloodshed* (Laura Poitras). Best documentary about the movies: *Desperate Souls*, *Dark City* and the *Legend of Midnight Cowboy* (Nancy Buirski), about the making of John Schlesinger's 1969 classic.



Best performances

Human: Cate Blanchett in *Tár*; Ana de Armas in *Blonde* (above); Kayije Kagame and Guslagie Malanda in *Saint Omer*; Taylor Russell and an altogether chilling Mark Rylance in *Bones and All*; Brendan Fraser and the whole ensemble cast of *The Whale*. Animal: Jenny the donkey, dispensing calm and compassion to a careworn Collin Farrell (also terrific, of course) in *The Banshees of Inisherin*.



Best genre film

Dead for a Dollar (above), a no-frills meat-and-potatoes western from the veteran maestro Walter Hill (*The Driver*, 48 Hrs). The sepia-soaked tale of a bounty hunter, a gambler and a woman on the run down in Mexico, it stars Christoph Waltz, Rachel (*Mrs Maisel*) Brosnahan and Willem Dafoe flashing his best Burt Lancaster grin – plus a great whiplash duel in the dust.

Best new discovery

The Maiden by Canadian director Graham Foy, which starts out as a laid-back slacker study but takes a left turn to somewhere eerily dreamlike. Also notable, *Luxembourg, Luxembourg*, a gentle, goofy but caustic comedy about identical twins hitting the road, by Ukrainian director-to-watch Antonio Lukich. **JR**

Film of the week

'A footnote to the main body of Cronenberg's work':
Léa Seydoux, Viggo Mortensen and Kristen Stewart
in *Crimes of the Future*. Nikos Nikolopoulos



Pass the scalpel...

David Cronenberg returns to favourite themes, if not the peak of his powers, as Léa Seydoux, Viggo Mortensen and Kristen Stewart star in this playfully grisly tale of surgery as the new sex

Mark Kermode



Crimes of the Future
(108 mins, 18) Directed by David Cronenberg; starring Viggo Mortensen, Léa Seydoux, Kristen Stewart

David Cronenberg's latest feature shares a title with an experimental film he made in 1970. In the wake of the original *Crimes of the Future*, Cronenberg would effectively invent, refine and then move on from "body horror" cinema, leaving a genre-defining canon of fantasy films (*Shivers*, *Rabid*, *The Brood*, *Scanners*, *Videodrome*, *The Fly*) that used the mutations of the flesh to discuss matters of life and death. Since 1988's *Dead Ringers*, the Canadian auteur's preoccupations have been more psychological (notwithstanding the mugwumps of *Naked Lunch* and the

quirky genre return of *eXistenZ*); from the sexual pathology of *Crash*, through the stagey Freud/Jung melodrama of *A Dangerous Method* to the biting Hollywood satire of *Maps to the Stars*.

This new *Crimes of the Future* (the script for which dates back to the late 90s) plays like a throwback to Cronenberg's earliest outre genre outings and also a greatest hits compilation of familiar scrungy themes and fleshy sci-fi motifs from his back catalogue. It may not be vintage fare, but if anyone's going to do a slightly creaky tribute to the films that once made Cronenberg an icon of thoughtful horror, it might as well be him.

From the cascadingly squishy tones of composer Howard Shore's throbbing theme, which accompanies the blood-red "interior decor" of the opening titles, we find ourselves in a shipwrecked near future where the human body has been deprived of pain

and is in revolt due to "accelerated evolution syndrome". Viggo Mortensen, who brought real physical oomph to *A History of Violence* and *Eastern Promises*, is Saul Tenser, a performance artist whose body has become a hotbed of new organ growth – tumorous outcrops that are removed and displayed during public surgery by his partner, Caprice (Léa Seydoux). Each new organ is lovingly tattooed in situ by Caprice, creating a unique marking that can be filed with the National Organ Registry, established to keep track of anarchic human development. The registry is still a modest affair, run from shabby offices by the seemingly bureaucratic Wippet (Don McKellar) and the tremulously excitable Timlin (Kristen Stewart). "Surgery is sex, isn't it?" whispers Timlin after becoming ecstatically aroused by one of Caprice and Saul's performances. "The new sex." Later, Saul will tell her: "I'm just not very

good at the old sex."

Meanwhile, in a tandem plot strand, a young boy we meet eating plastic in the film's arresting first act becomes the subject of a proposed performance that would lead Saul and Caprice into uncharted territory. "Performance art is all consensual," Caprice tells Lang (Scott Speedman), a radical who wants to show the world that it's "time for human evolution to sync up with human technology – we've got to start feeding on our own industrial waste."

Cronenberg has said that "fans will see key references to other scenes and moments from my



A sapphic romp with a sci-fi sarcophagus feels like an outtake from an 80s Roger Corman flick

other films", and there's a certain fun to be had watching Elliot Mantle's dream of "beauty contests for the insides of bodies" from *Dead Ringers* come to fruition, or revisiting the "long live the new flesh" mantras of *Videodrome*. Diehard Cronenbergians will be relieved, too, that CGI effects have augmented rather than supplanted the gorgeously monstrous physical apparitions of yore, with regular production designer Carol Spier lending a familiar, distinctive edge to this still-tactile biomechanical world.

Yet for all its nostalgic pleasures and sardonic nods, this remains a footnote to the main body of Cronenberg's work – a playful step back rather than an evolutionary leap forward. Yes, a few cinematic taboos are traversed, but we're a long way from the days when *Crash* could become a headline-baiting cause célèbre that had the *Daily Mail* and Westminster council screaming for bans and boycotts. Here, it's the slightly naff softcore elements that alarm, not least an irrelevant sapphic romp with a sci-fi sarcophagus that feels like an outtake from a straight-to-video 80s Roger Corman flick.

The ill-judged comedic elements don't help, with Stewart's (deliberately?) absurd staccato performance teetering awkwardly on the brink of breathless self-parody. By contrast, Mortensen and Seydoux play it deliciously straight, jumping through the well-rehearsed philosophical and physical hoops with elegant ease, conjuring a sense of yearning humanity that saves the production from descending into silliness... just about.

And the rest



See How They Run
(98 mins, 12A) Directed by Tom George; starring Saoirse Ronan, Sam Rockwell, Adrien Brody, David Oyelowo

The witty, pre-pandemic Daniel Craig vehicle *Knives Out* whetted an appetite once more for spoofing Agatha Christie. Queue-jumping that film’s sequel (due out later this year) is the feature debut of Tom George, best known for the BBC Three Cotswold slacker comedy *This Country*. *See How They Run* ponders Christie’s tourist bucket-listed play *The Mousetrap*, focusing on 1953 plans to turn it into a movie despite Christie’s contractual stipulation that it not be filmed until its theatrical run is over (it’s still on to this day). But the planned film is thwarted anyway when its appointed director, Leo Köpernick (Adrien Brody), is murdered in the theatre’s costume room.

Scenery to chew is grabbed with both fists by Brody (our initial narrator) and David Oyelowo, playing Köpernick’s pretentious nemesis, screenwriter Mervyn Cocker-Norris. But the true comedy turn is the delicious partnership of Sam Rockwell, as weary, booze-addled Inspector Stoppard (with a touch of Jack Dee about him), and Saoirse Ronan, excellent as uniformed rookie Constable Stalker, a naive Irish cinephile who can’t stop talking and noting everything down. Real 1953 personalities such as actor Dickie Attenborough (Harris Dickinson) his wife, Sheila Sim (Pearl Chanda) and others furnish some of the amusingly gaudy ensemble cast. Aiding the meta-complexity of George’s retooling of drawing room murder tropes is a Wes Anderson-like sense of playful wonder in the settings. It’s a fine, if mild, escapist hoot.



‘A delicious partnership’: Sam Rockwell and Saoirse Ronan in *See How They Run*. © 2021 20th Century Studios All Rights Reserved



‘Little chemistry’: Juliette Binoche and Vincent Lindon in *Claire Denis’s Both Sides of the Blade*; Gen Z meets Lord of the Flies in *Bodies Bodies Bodies*.

Both Sides of the Blade
(116 mins, 15) Directed by Claire Denis; starring Juliette Binoche, Vincent Lindon, Grégoire Colin; in cinemas and on Curzon Home Cinema

Vincent Lindon’s baggy blue eyes and Juliette Binoche’s tight, hopeful smile confront each other in an airy flat overlooking the rooftops of Paris. Sara (Binoche), a radio host, and Jean (Lindon), an ex-con ex-rugby player, maintain a fragile midlife equilibrium as a doting couple. But one sight of her former lover François (Grégoire Colin) sends Sara into an anguish of fond remembrance, and soon François is calling Jean, offering him a job in his old game as a rugby talent scout.

What François is up to stays mostly offscreen. Burdening the familiar tortuous French love triangle, however, is too much complex backstory explained through dialogue and drawn, I assume, from the source novel by Christine Angot, Claire Denis’s scriptwriting partner here. The director’s usual panache with mood and imagery doesn’t mitigate that awkwardness, nor does it alter the feeling that, although both leads individually portray impassioned suffering brilliantly, there’s little chemistry between them.

Bodies Bodies Bodies
(94 mins, 15) Directed by Halina Reijn, starring Amandla Stenberg, Maria Bakalova, Rachel Sennott

At first, the highly neurotic, smartphone-dependent Gen Z rich kids assembled for a mansion party in this frenzied American horror-comedy made me want the killing to start quickly. Happily that’s how director Halina Reijn wants you to feel.

Sophie (Amandla Stenberg) and Bee (Maria Bakalova) are a new girl couple whose arrival is begrudged by their host, David (Pete Davidson), his pretentious girlfriend, Emma (Chase Sui Wonders), Sophie’s ambitious ex, Jordan (Myha’la Herrold), and podcast queen Alice (Rachel Sennott) – but not by the one calm and quiet presence, Alice’s much older boyfriend, Greg (Lee Pace). A murder game gets real after a hurricane puts out the lights (and the wifi) and someone appears at a window with their throat cut.

Cue a *Lord of the Flies*-style disintegration of social mores and an amusingly nihilistic search for the killer, mostly lit by phone light and DayGlo jewellery. By the end, I was fond of every single brat, dead or alive.

The Score
(100 mins, 15) Directed by Malachi Smyth, starring Will Poulter, Johnny Flynn, Naomi Ackie

This slow-burn crime film-cum-musical has two misfit minor hoodlums, Mikey (Johnny Flynn) and Troy (Will Poulter), arrive at a remote cafe where a deal with gangsters is to go down. While we wait for the double-cross signalled early on, sweet but impulsive thug Troy and coy waitress Gloria (Naomi Ackie) nurture a quick romance against a background of Mikey’s muttered barracking.

Fraught with anxiety about whether or not each character is clever enough to talk, the film’s excruciating banter (courtesy of writer-director Smyth) helps the time drag, as do cameos from the cafe’s mostly eccentric clientele. Electro-folk song interludes (written by Flynn) offer images about rivers and such that might better suit another film – one that doesn’t feel as if it’s waiting for darkness so that it can finally become a noir.

Tad the Lost Explorer and the Curse of the Mummy
(89 mins, U) Directed by Enrique Gato; voiced by Michelle Jenner, Ben Cura

Any kids with an archaeological bent can have it nicely perverted by the third instalment in this digital animation series originating from Spain and devoted to Chicago bricklayer Tad Stones (an echo of Indiana Jones), whose part-time adventures as a would-be archaeologist have already landed him with a living-dead Maya chum called Mummy.

Pooh-poohed by the dig establishment after he finds an Egyptian sarcophagus beneath a Mexican temple (I did say perverted), he’s in deeper trouble when its curse is unleashed. Don’t go expecting the level of invention of Pixar’s *Coco*, though.

Wendy Ide is away

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Fiona Maddocks



Lucerne festival

Lucerne, Switzerland; ends today

From Chineke! to a beguiling Golda Schultz, the Swiss fixture made a bold and varied return, but the Vienna Phil stole the show

In the wanton days when air travel was king, pre-planetary concerns, pre-Covid, one aspect of musical life was a given. Elite orchestras crisscrossed the globe in a ritual dance every summer, looping through each other's schedules and coming together in the web of arrival or departure. Edinburgh and the Proms were fixtures, with several leading European venues, among them the annual festival in Lucerne, Switzerland, founded in 1938 and one of the oldest of its kind.

This year, if with caution, some still masked, orchestras are travelling once more. Their plans to offset carbon omissions remain vague, but these are hard times and we await patiently. The Lucerne festival – which already has an exemplary sustainability programme – was back to full strength, welcoming the world's top ensembles and soloists to its many-layered season. Its important contemporary strand featured the British composer Thomas Adès, with the premiere of his festival commission, *Air*, for violinist Anne-Sophie Mutter. (Further

performances for those of us who missed it are scheduled next year for the US, but none as yet for the UK.)

The year's overriding theme was diversity, symbolised by multicoloured chess pieces in the publicity material: bitonal knights, a zebra-striped bishop. A bold move was to invite Chineke!, the British majority black and minority ethnic orchestra, thus giving this seven-year-old newcomer a platform alongside the world's most venerable: the Berlin Philharmonic, the Vienna Philharmonic, the Philadelphia Orchestra among others. Chi-chi Nwanoku, Chineke!'s founder, gave the keynote speech. Chineke! will close the festival today, with the cellist Sheku Kanneh-Mason as soloist.

Swiss concert audiences, diverse in language rather than ethnicity, are almost exclusively white, and not all were initially charmed by this theme. A *New York Times* report quoted a Swiss-based journalist asking: "Why are we following some sort of California agenda?" Lucerne's director, Michael Haefliger, sees social awareness as an intrinsic part of the festival, the only limit to anything being quality. Given recent reports in the Swiss media of police brutality towards black people, and a belated acknowledgment of Switzerland's role in the African slave trade, the choice of topic is timely.

On its extensive European tour – including Edinburgh and, last week, the Proms – the **Philadelphia Orchestra**, one of America's greatest, had a programme tailor-made for Lucerne. With their mercurial and big-spirited music director, the Canadian **Yannick Nézet-Séguin**, they have been exploring (and recording) music by Florence Price, the hitherto neglected African American composer. In the first of two concerts, they played



ABOVE
Angel Blue, left, with the Philadelphia Orchestra, conducted by Yannick Nézet-Séguin.



LEFT
'Knockout power' from Golda Schultz. Peter Fischli; Priska Ketterer/Lucerne festival

“*Swiss concert audiences are almost exclusively white; not all were initially charmed by the theme*

her Symphony No 1 (1933), an uneven but exuberantly melodic work, its last two movements especially ambitious.

In the transparent acoustic of Lucerne's beautiful KKL concert hall, the orchestra's mighty brass and fabled, rich-toned strings showed their strength, though at this mid-point of a heavy schedule, they had every reason to sound just a little lacklustre in Beethoven's Fifth Symphony in a breathless, idiosyncratic account. Nézet-Séguin is working hard to bring diversity to

the repertoire: they introduced a new work from the American composer Valerie Coleman, *This Is Not a Small Voice* (2021/22). The song cycle, her third commission from Philadelphia, is a lyrical, voluptuous setting, with soprano **Angel Blue** the sensuous soloist. The text, by Sonia Sanchez, the veteran Black Arts Movement poet, celebrates the precious innocence of black children.

In the airy, modernist church of St Luke, the star South African soprano **Golda Schultz**, a festival “*artiste étoile*”, with the American pianist Jonathan Ware, gave a stimulating recital of music spanning the past two centuries by Clara Schumann, Emilie Mayer, Rebecca Clarke, Nadia Boulanger and Kathleen Tagg (b.1977). Schultz's warm humour beguiled her audience between sets, but the knockout power and dramatic range of her singing, especially in Mayer's second setting of Goethe's Erlkönig, had the capacity crowd shouting for more.

A greatly expanded **Vienna Philharmonic** fired on every cylinder possible in Olivier Messiaen's *Turangalila-Symphonie*, conducted by **Esa-Pekka Salonen** with spirited authority. I have no idea how it fitted the idea of diversity, though since this 10-movement epic embraces love, death and the meaning of life, it can bend itself to any theme.

This glamorous orchestra, for whom dress and drill are part of the business, had already performed it in Hamburg and Salzburg (alas not the UK). From the monumental roars of trombones and tuba to the crazed, whooping ecstasies of the solo piano (a dazzling Bertrand Chamayou) and ondes martenot (Cécile Lartigau), to the mad, magnificent last chord that started loud then grew ever more thunderous, they gave their exhilarating, joyful all.

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Theatre

A saint for the 21st century

Isobel Thom's non-binary Joan of Arc blazes on to the stage in Charlie Josephine's eye-opening new play; Tennessee Williams meets Whitney Houston; and partition yields neither documentary nor drama

Susannah Clapp



I, Joan

Shakespeare's Globe, London SE1; from 17 September to 22 October

The Glass Menagerie

Royal Exchange, Manchester; until 8 October

Silence

Donmar Warehouse, London WC2; until 17 September/
Tara theatre, London SW18, 21 September to 1 October

"Non-binary finery": I would count it worth going to **I, Joan** for that phrase alone. To see and hear it translated into movement, shape, colour, sound and gesture is to be part of a remaking of the stage, an explosion of new life.

Charlie Josephine's play was attacked before it had been seen for depicting Joan of Arc as non-binary. I have no difficulty about the peasant saint declaring she cannot think of herself as a girl, when the play is obviously speculative rather than meticulously historical. Particularly since Isobel Thom – forthright and natural, they graduated from drama school two days before going into rehearsal – makes their pronouncements with such a sense of exploration. Joan's calls to arms are candid and fiery but not prescriptive.

There is no better place to see someone making themselves up than in the theatre. You can be with a character step by step, and the self-discovery is wrap-around, extending beyond an individual actor. All elements are vibrantly rethought in Ilinca Radulian's production.

Here, the transformation scene is as complete as Cinderella's, but instead of rags to ballgown it has Joan shucking their cumbersome peasant skirt and strapping on warrior wear. "I must alter what they see so they can hear me." Later, they kick aside a puddle of pink garments that the queen and queen

mother – formidable in slinky gowns – press upon them. A band – tuba, trombone and percussion – perform Laura Moody's music, under the direction of Joley Cragg: growling, resonant, nothing flutey or tinkling; everything requiring puff and swagger and frankness – and oh the dying roar that is emitted in martial defeat. Dance sweeps the stage as Joan develops a new vocabulary of spiky, pulsing gesture and movement to galvanise an army. The design, too, invites fluidity. Naomi Kuyck-Cohen (hoorah! I remember her talent as a student a decade ago) has created a marvellous wooden wave – a skateboarder's ramp – down which characters slide into major action and climb to take the higher view.

Jolyon Coy is a very funny dauphin, stamping toddler-like in underpants and crown; Adam Gillen finely inflected as a misfit in macho land. Though the script is baggy, it does nip: Joan turns on the clerics in gowns who will send them to the stake, as they click around like clockwork toys – and remarks that while fussing about Joan's clothes, they are blind to their own. Not for the first time in the evening, the audience's own eyes are prised open.

In an unusually illuminating programme note to **The Glass Menagerie**, Rosanna Vize describes how pandemic postponement led her completely to change her design. A sign for the Paradise dance hall, originally tiny, now dominates an almost bare (scattered mics and chairs, and later jonquils) stage. Its huge neon letters hang over the action, slowly revolving, as if to taunt the unhappy household beneath. The effect, hauntingly lit by Lee Curran, is tremendous, ironic, melancholic.

Tennessee Williams's play, though set in the 30s, was first produced in 1944. There are traces of both periods in talk of distant bombardment, of straitened circumstances. Atri Banerjee's production does not hammer home these circumstances or their contemporary parallels,

'An explosion of new life': Isobel Thom (holding arrow) and company in **I, Joan**. Photograph by Tristram Kenton



'Stories unheard': Renu Brindle and Sujaya Dasgupta, left, in **Silence**.

BELOW Eloka Ivo as the 'gentleman caller' in **The Glass Menagerie**. Manuel Harlan; Marc Brenner

“Joan's transformation scene is as complete as Cinderella's, but with warrior wear



but tellingly threads the evening through with Giles Thomas's epoch-hopping music. It also includes a wild, fantastic dance to Whitney Houston's One Moment in Time: what could be more apt when the real exploration here is of how memory ensnares and deceives?

The characters begin facing away from one another, their energy sapped. Rhiannon Clements's invalid sister is unusually forthright but caged in herself. As the ravaging mother, Geraldine Somerville tightens her voice to slide between flutter and bitterness; her mincing memories of southern servants have an added edge as Eloka Ivo, who plays the "gentleman caller", is black. Ivo shrewdly suggests real vitality and manufactured assurance. He wants to be an influencer. And is: when he boasts of the hugeness of his shadow he betrays vanity, but tells the truth about his effect. Dripping discontent, Joshua James, who narrates the action and takes part in it, acutely focuses the sense of characters at one remove from themselves: every now and then he reaches out a hand as if to stroke the

words suspended in the air.

What a missed opportunity. **Silence** takes on a hugely important, seldom discussed subject: the slashing apart of India – partition seems too dainty a term – by the British in 1947. Abdul Shayek's co-production with Tara Theatre is based on first-hand accounts gathered by Kavita Puri, who sought out people now living in the UK who were caught up in the events. She made from these an important radio series and a book.

The material is shattering. The division of land was arbitrary. The violence that followed was catastrophic: torture; slaughter; women raped and shamed – a young girl, dishonoured, moves her plait so that her father can behead her. Hindus and Muslims found themselves "friends in the afternoon, wanting us dead in the afternoon".

A formidable silence kept these stories unheard. The reluctance to speak is explained in one case here by shame (a man regrets his Hindu nationalism) but most often by trauma. And British institutions that caused the harm may not have opened themselves/ourselves up to hearing about it. The mission is vital.

Yet in this four-handed adaptation – by Sonali Bhattacharyya, Gurpreet Kaur Bhatti, Ishy Din and Alexandra Wood – documentary and drama are both diminished. The accounts are introduced by an unnecessary story about the documentary maker. Performances are often overemphatic; Rose Revitt's screen-based design is fidgety. Verbatim history has been extraordinarily important in the theatre – and on radio (where surely it deserves its own strand). Yet you sense its power only intermittently here.

Look, don't look

Carolee Schneemann's personal life is almost as freely displayed as her genitals in a six-decade retrospective of her fiercely divisive work. Elsewhere, Marcus Coates channels the voices inside other people's heads

Laura Cumming



Carolee Schneemann: Body Politics

Barbican Art Gallery, London EC2; until 8 January

Marcus Coates: The Directors

Churchill Gardens, London SW1; until 30 October

I cannot imagine a more controversial show than **Carolee Schneemann: Body Politics** at the Barbican. Reactions to this lifetime survey of the pioneering American feminist ran all the way from fascination to affront, disaffection, awestruck reverence and slaverling lust the day I was there. If you are thinking of visiting, take someone with you. Argument was always what she wanted.

Schneemann (1939-2019) started out as a painter in what she called the "Art Stud Club" of New York, but expanded the medium, you might say, to include her own body. All of her fiercely radical art – films, performances, installations, happenings – starts out as a response to macho American conservatism.

Up to and Including Her Limits is a direct hit at abstract expressionism, performed nine times in the early 70s. Suspended naked from the museum ceiling in a tree surgeon's harness, Schneemann swings between walls and floor with a crayon, wildly making her mark. She is both the image and the image-maker all at once; one in the eye for the men.

In *Fuses*, she and her then partner, James Tenney, filmed themselves having sex over a span of three years (1964-67). The footage was shot from a low vantage point, so it is never voyeuristic, and what strikes is the sheer and abundantly *equal* pleasure the couple take in each other's bodies. To a contemporary eye, the exposure of certain frames to acid and fire is a pointless period intervention, and I could wish for less of the lithe Schneemann playing to the camera on a beach like a nymph from some dirty old uncle's magazine. But that is the whole

point. It is her body and she can do what she wants with it.

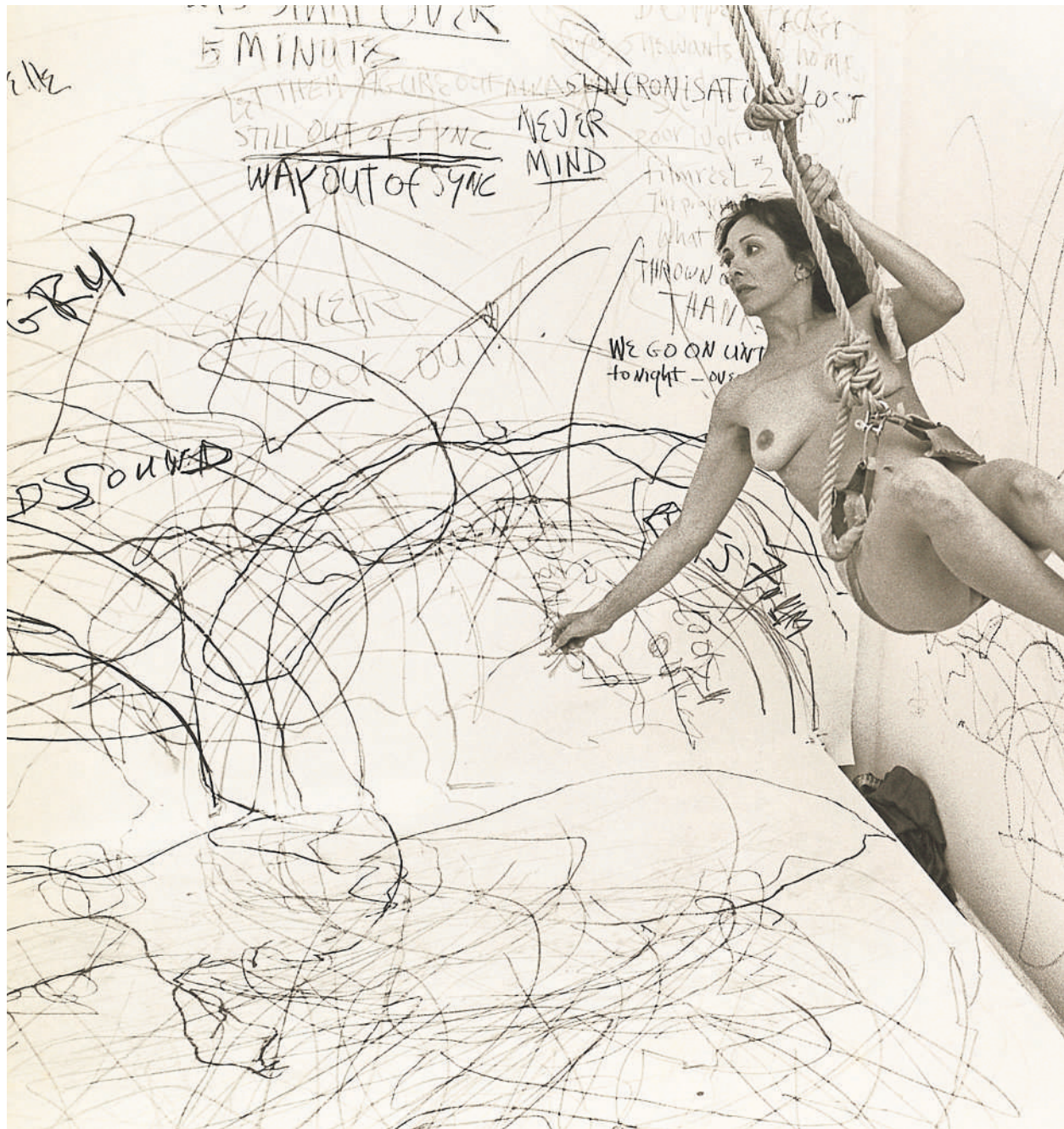
The 1975 performance *Interior Scroll* involved the naked Schneemann addressing audiences in East Hampton, New York. "If you are a woman ... they will almost never believe you really did it ... they will patronise you, humour you, try to sleep with you." Specific criticisms of her work were then read aloud from a scroll of paper slowly pulled from within her (the scroll is in this show, along with numerous photographs). The artist retaliates straight from the vulva.

This must have been staggering to behold, particularly at the Telluride film festival in Colorado under a programme titled, to her disgust, *The Erotic Woman*. It seems clear from the many documents in this show that Schneemann was intent on thwarting the very response she seemed to court.

Her most famous work is probably *Meat Joy*, first performed at the Festival of Free Expression in Paris in 1964. Four men and four women, dressed in feather and fur-trimmed underwear, tangle and writhe on the stage. Their instructions (Schneemann is very precise) were also to roll about on the floor, rubbing themselves with raw chickens and dead fish; all one flesh, as it were. Badly lit, poorly filmed, the recording you see at the Barbican is nonetheless an orgy of jubilant excitement. Schneemann, always her own greatest champion, telegrammed Tenney: "Beautiful frenzy wild meat joy triumph our love covers Paris."

Paris was less impressed than she hoped. Schneemann later describes it as a moral little city, unlike London, which "healed" her like a hospital. Her vivid writings are among the many posters, flyers, photos and other ephemera documenting these long-ago events. You will be almost as familiar with Schneemann's life as her body by the end, friendships and romances as freely displayed as her genitals.

Everything in this show is a sign of the times: then and also now. I cannot imagine any artist today displaying their menstrual blood like stigmata behind glass as a consciousness-raising exercise. But nor can I imagine any artist now



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Nakedness is her medium, and at times her metier; what she does with it is the essential question

repeating an event such as *Meat Joy* for the casual treatment of animals. Our taboos are ever-renewing.

It is possible to feel deep ambivalence about Schneemann's three-dimensional works: the Rauschenbergian assemblages, the Joseph Cornell boxes fitted out with shards of glass. A mop swings up and down, thumping a telly. The paintings are bashed out for a while, a wearier festival of expression. A bowl lined with fur slowly revolves, Méret Oppenheim with added tin cans.

To me, Schneemann is always at her blazing best when most political, especially in the defiant poignancy of an installation devoted to the treatment of the breast cancer she endured. Oranges stuck

with syringes, oranges flattened into juiced jellies on straw heaps on the floor. This is sculpture as piercing epigram.

Feminists have criticised Schneemann's body-positive art as old-fashioned exploitation. Would she have appeared constantly naked if she hadn't been so flawlessly beautiful? Is this self-portraiture or exhibitionism? It is her body, to be sure, but it is your mind to make up. Nakedness is her medium, and at times her metier; what she does with it is the essential question.

What shocks at the Barbican is never the joyous, proud or satirical nudity. It is, for me, the intercutting of footage of her open vulva with newsreel of atrocities in Vietnam and images of her injured pet cat.



ABOVE
Carolee Schneemann's
Meat Joy, New York,
1964: 'an orgy of jubilant
excitement'.

LEFT
*'One in the eye for the
men': Schneemann*
performing Up to and
Including Her Limits
in Berlin in 1976.

© 2021 Carolee
Schneemann Foundation/
ARS, New York/
DACS, London

BELOW
A still from The Directors,
2022, by Marcus Coates.
Courtesy of Artangel
and the artist



(Also seen in 140 photographs of nameless interactions with the artist; who is doing what to whom I do not know.) I found her isolated and enlarged figures falling from the twin towers in *Terminal Velocity* fundamentally offensive, and so is this work too; a kind of visual relativism – it's all on the box, all of the time, look-don't-look – that feels in the end morally repugnant.

The British artist **Marcus Coates** has made five films with people recovering from psychosis in which he appears as a protagonist acting out their directions. Each is screened in a different venue in Pinllico, south London. In a vintage shop, Coates is required by the voiceover to walk through a park taunted by thoughts of his wife's boss luring her away with his bigger car, house, member etc. In a curry house, he has to make his way along a street knowing that everyone is watching him.

On the fifth floor of a tower block he has to learn that everything is fake. This teenage bedroom in which he – and you – are sitting is not real. Cue Coates shaking the walls and discovering that it is all a stage set, a cliché that might have been avoided.

The sincerity of Coates's project, presented by Artangel, is not in doubt. He has taken such pains to discover what psychosis is like, gone to such lengths to allow his directors, as he calls them, to express the daily sufferings he then enacts. Voices in the head, hallucinations, paranoia, delusions of threat and surveillance: it is almost as if he has chosen the most familiar experiences. Nothing on screen takes you much closer than art, literature and cinema already has.

Partly that is to do with the distance between the sufferers' raw words and the artist's sophisticated performance. There are comic moments, but the strongest work here, set in a residents' hall, feels more like a meeting of minds.

Coates is imprisoned in a chair on a stage. Bar fires are held close to his face, plates of offal below his nose, wet sponges squeezed on the crotch of his trousers. The audience (sitting where you sit) whisper, laugh and develop horrifying grins. He can never get away. His mind hates him. Eventually the wet trousers becomes a self-induced reality.

Dance & Theatre

The Goldberg Variations, BMV 988

Sadler's Wells, London EC1

A week of contemplating dance legends began with a bravura gala at London's Theatre Royal Drury Lane in celebration of Rudolf Nureyev and ended at Sadler's Wells with an austere meditation on Bach's *Goldberg Variations* from the visionary Belgian choreographer Anne Teresa de Keersmaeker.

Though the links between them were not much in evidence (the gala went very much for classical showing-off rather than the pioneering curiosity that also shaped Nureyev's career), the dancer who regarded Bach as sacred would much have admired the seriousness of De Keersmaeker's response to the composer's late masterpiece.

The Goldberg Variations is a revelatory piece. De Keersmaeker (in sheer black dress) and the Russian pianist Pavel Kolesnikov (in shorts and white vest) enter in semi-darkness and in silence. The stage, designed by Minna Tikkanen, has a pile of crumpled gold foil on one side, a panel of silver foil on the other, and the piano prominent towards the front. Her lighting shifts beautifully, sometimes casting De Keersmaeker in shadow and sometimes illuminating her.

Over the course of two hours, De Keersmaeker communes with the music, constantly in motion, listening and responding with meditative intensity, making sound visible. In the early sections she quotes from her own work, using the movement ingrained in her body to express her thoughts. Her responses are remarkably varied, from swift skips and jumps to a repeated arm raised in the air as if catching the notes. She lies on the floor and listens; she sits, head bent, toes catching time.

At one moment, with an exhausted sigh, she slides beneath the piano, literally a part of the sound. Later, she turns Bach into disco, gyrating like Travolta; at the close, in sequinned shorts, she seems to let the music course through her body. In one variation the stage goes entirely dark, letting the melancholy fill the air. Throughout, Kolesnikov plays with limpid delicacy and constant awareness of the dancer and the dance. **Sarah Crompton**



'Revelatory': Pavel Kolesnikov and Anne Teresa de Keersmaeker in The Goldberg Variations, BWV 988.



Playtime

Royal & Derngate, Northampton;
until 17 September

The late, great *Observer* film critic Philip French, writing in 2009, described Jacques Tati's 1967 film *Playtime* as a "satire on soulless, conformist modernity". Modern life's mechanical rigidity, all straight lines and sharp edges, is gradually subverted by the bumbling human behaviours of Tati's trademark character, Monsieur Hulot. The co-directors of this new stage version see the film differently. For Valentina Ceschi (who also performs) and Thomas Ecclesshare, *Playtime* is about "walking down the street and being alive to the other people sharing your space". In their very free adaptation, Tati's satire is bubblegummed into a sort of meet-cute comedy. A chance encounter – cue long looks and pink clouds – between Hulot (Enoch Lwanga) and an American tourist called Barbara (Yuyu Rau), above, becomes the main thread along which the action is strung.

Tati's plot becomes a pretext for a demonstration of performance techniques, centring around lightning characterisations, quick changes, physical comedy and sight gags. As in the film, there is no actual text: words are used for their sound effects rather than for communication. The skills on display are admirable. Five actors play more than 100 roles, each one distinct and, usually, credible (cod-French behaviours, overplayed, come across as trite); notable cameos include Martin Bassindale's *Brief Encounter*-style lover and Abigail Dooley's maitre d'.

Overall, though, too much is crammed into overextended, mechanistic and schematic scenes. From the airport arrivals hall onwards, it often feels as if we are watching a relentless conveyor belt of set-piece vignettes, sustained more by the bright beat of a bossa nova-ish soundtrack than by the scenario (music from Tati's films and by Chilly Gonzales, also Martha Wainwright). By contrast, a split-room scene, where Ceschi fast-switches between maid and vamp characters, shows how much fun can be had when a situation is given time to develop playfully. Less, in this production, would achieve so much more.

Clare Brennan

Pop

Artist of the week

Wizards of hyperpop

Loud and lurid, the American duo fuse distorted vocals, synthetic pop and singalong punk in a madcap extravaganza

Kitty Empire



100 Geecs
SWG3, Glasgow

The stage is invisible, a wall of fog lit by strobes. Two figures bounce out of the mist, one wearing a giant yellow wizard's hat that glows fluorescent in the UV light. So dense is the dry ice, so magenta and lime

green the lights, sometimes all you can see is this disembodied hat – which belongs to Dylan Brady, 50% of 100 Geecs – or an arm, sometimes attached to Laura Les, the Geecs' other 50%.

But the duo make their presence felt. Loud, lurid and packed with nagging hooks, 100 Geecs' music provides the kind of sensory overload that powers moshpits and burrows deep into the brain with its Dr Seuss rhymes and catchy choruses. It's fitting that you can only see parts of Brady and Les, because their music is so bitty: a barrage of noises, sugary melodies, short, sharp smash-and-grabs on your attention.

Their uncompromising aesthetic throws down a dividing line. Its bratty ridiculousness can sound like the end of days, like Crazy Frog on steroids – or like unabashed fun, a gleeful reductio ad absurdum of synthetic pop, trap and nasal singalong US punk. Brady and Les then apply the faster-harder production values of nerdy subgenres such as chiptune (the tinny music of video games) and nightcore (speeded-up versions of Euro dance tracks).

Hey Big Man, their set opener, is a minimalist banger, all fat beats and one seductive hook; half-singing, half-rapping, Brady and Les take turns to diss a corpse. Stupid Horse follows, a high-fructose punk-pop tune about losing money on the races. Her voice layered in Auto-Tune, Les bemoans her empty bank account, then kidnaps the horse.

Turning Auto-Tune up to 11 is not new – Cher and rappers have been at it for years – but 100 Geecs keep it on between songs, so that even Les's onstage chat is often delivered as robot melisma. As well as pulling up the artificiality of the technology – the digital equivalent of sucking on a helium balloon – 100 Geecs' use of voice distortion has an added dimension: Les, who is a trans woman, uses voice modulation to achieve a desired timbre. With Brady often doing the same, notions of gender go out the window.

Friendly and affable, hellbent on having the kind of fun that is both in-joke and inclusive, 100 Geecs have songs about bad smells and snack food, about losing teeth and smashing your hand with a mallet – a song that Les, having fallen over, manages to weave skilfully into a discussion about workplace injuries. Money is a recurrent theme, as are insults.

Most often, 100 Geecs' threats are very funny. "You talk a lot of big game for someone with such a small truck," is one particularly withering



'Sensory overload': Laura Les and Dylan Brady of 100 Geecs onstage at SWG3, Glasgow. Photograph by Katherine Anne Rose/the Observer

put-down from one of their best songs, Money Machine. Both Brady and Les hail originally from outside St Louis, Missouri; they bring to their adopted LA a lifetime of midwestern basement-dwelling, of creasing up while high, and revenge-of-the-nerds wish fulfilment.

Their music has the air of an elaborate art prank: it isn't. Perceived as irritants, Brady and Les are actually alchemists, trying to distil down what exactly makes a banger bang, how little – or how much – of it you can use to provoke people to go nuts, what percentage of air you can add to a vocal before it becomes a keyboard line. In this they make common cause with fellow travellers in hyperpop: people such as Charli XCX, the UK's PC Music crew and the late Sophie, whose pioneering *Product* compilation album of 2015 remains a high-water mark of the minimalist end of the genre. Drawing from the extremes of K-pop and J-pop, hyperpop finally hit what traditionalists might understand as the big time this year, when PC Music innovator AG Cook produced a track on Beyoncé's *Renaissance* album, All Up in Your Mind.

But 100 Geecs have long been having their own moment. Their 2019 debut album, *1000 Geecs*, unexpectedly found critical acclaim and a wide audience far beyond Reddit chatrooms. Its 2020 remix

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Perceived as irritants, Brady and Les are actually alchemists, trying to distil down what exactly makes a banger bang



ROYAL SHAKESPEARE THEATRE
STRATFORD-UPON-AVON
16 AUGUST – 8 OCTOBER

‘WOW’
THE MIRROR

★★★★★
BROADWAY WORLD

★★★★★
WHATSONSTAGE

★★★★★
‘...FRESH, VIBRANT, DYNAMIC, INVENTIVE...’
WHAT'S ON WARWICKSHIRE

★★★★★
‘JUST BRILLIANT’
STRATFORD HERALD

ALL'S WELL THAT ENDS WELL
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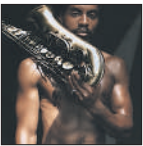
Hot tracks



Biig Piig
Kerosene
A candyfloss dream of a song that fuses hyperpop, skeletal beats and hypnotic vocals.



Björk
Atopos
“Play loud” is Björk’s advice, and her relentlessly percussive jazz thunder sounds immense turned up to 11.



cktrl
yield
The Lewisham saxophonist lays down some beatific calm on this spacious track.



companion, *1000 Gecs and the Tree of Clues*, featured Charli XCX, emo legends Fall Out Boy and rapper Rico Nasty. They signed to a major label, Atlantic Records, and their highly anticipated second album, *10000 Gecs*, is having the kind of long gestation that suggests that moving the decimal and topping *1000 Gecs* might be causing the fun-loving duo no little angst. One of their newer songs, *Hollywood Baby*, bemoans how weird and expensive LA is, while exposing what might be some deep-held insecurities. “You’ll never make it in Hollywood, baby,” sings Les mournfully.

As much as 100 Gecs seem to play on surfaces, it’s their depths that promise staying power. The bleepy, yearning Ringtone finds Les only answering her phone to one boy; the ska-punk workout *Fallen 4 U* tells of a crush born in the moshpit.

Most lethal of all is the mighty Mememe, a tune about mutual incomprehension with a devastating kiss-off. “Now you’ll never really know, know-know-know, know-know-know/ Anything about me, me-me-me, me-me-me,” the pair chant. For all the irreverence of 100 Gecs’ art, the urnial it presents to the academy, their love songs are romantic and sincere, and their breakup anthems heartfelt and skewering. In other words: proper pop music.

Albums



Marlon Williams
My Boy
(Dead Oceans)

Appreciators of the dulcet-voiced Marlon Williams will know him as a country folk singer from New Zealand whose balladry often skews sombre and bittersweet. No longer. Williams’s third solo album, *My Boy*, packs in old timey joy as well as old timey sorrow, then adds surprisingly contemporary touches. The title track is replete with beatific “doot-doot-doots”, a sweet love song that’s a far cry from his other ode to a boy, 2015’s *Dark Child* (that one dies tragically young). *Easy Does It*, urges another tune – backed up by a video worthy of the New Zealand tourist board of Williams and friends splashing about on the coast. His Māori heritage is felt, either through language, or through the rhythmic strum of the guitars.

Williams recently toured with Lorde. The pandemic seems to have prompted an increased appreciation of their homeland, and chilling out in general, in these two Kiwi artists. And when he’s not channelling good vibes, Williams seems to be embracing his inner synth-pop heart-throb. There are blooping keys and retro drum machines on *River Rival*; Thinking of Nina feels like a long-lost hit from the 80s. Even better is *Soft Boys Make the Grade*, a tune that relocates Williams’s gothic bent into a killer soft-rock tune in which he sidles into someone’s direct messages. **Kitty Empire**



Santigold
Spirituals
(Little Jerk)

Fourteen years on from her genre-bending, self-titled debut was met with praise and awe, American singer-songwriter Santigold continues to create rich, textured pop that reverberates beyond the dancefloor. *Spirituals* is a lockdown project of just 10 songs, but it’s

a winding journey through a landscape of loneliness, triumph and rage, inspired by African American folk song. On the opener *My Horror*, Santigold’s buoyant mezzo-soprano voice contrasts with the melancholy subject matter: “Look around and see they dead too.” The existential ruminations continue on *No Paradise*, which departs from her usual electro-rock sonics and veers into Afrobeats with a sakara-style drumbeat. It’s a pictorially vivid track that is politically minded too: “Thieve, break, take. More power. Seize, lie, steal. More power.”

Things get ethereal on *The Lasty*, spooky melodies underpinning breathy, operatic vocals, though the song plateaus by the second verse. *Ain’t Ready*’s heavy drums and gritty synths deliver a distinctive punchy atmosphere, while *Fall First* bursts with electric guitar, high-pitched backup and a shouty chorus. This whirlwind album is full of feeling and fervour, and its liveliness affirms just why Santigold is a singular talent.

Kadish Morris

Julian Lennon
Jude
(BMG)

In 1985, when Julian Lennon was at his commercial peak, *Spitting Image* cruelly but accurately mocked his style: “Imagine I’m my father/ It isn’t hard to do/ I sing exactly like him/ And I look just like him too.” Four decades on, he’s hardly making much more of an effort to distance himself from the obvious comparisons by calling his first album of early 70s-esque Johnisms in 11 years *Jude*.

Several of the 11 songs here begin promisingly, with a pleasing motif picked out on piano (*Love Never Dies*) or acoustic guitar (*Not One Night*), but any enjoyment is then crushed beneath the weight of an overbearing, leaden, soft-rock

production. Some tracks date back to the 1990s but weren’t released at the time; those familiar with Occam’s razor can probably figure out why.

There are occasional echoes of *Tears for Fears*’ polished pop or *Take That*’s ballads but not enough lightness of touch, and listening to the plodding likes of *Breathe* just feels like hard work. Respite comes with the atmospheric closer, *Gaia* – a nicely understated duet with *Elissa Lauper* – but it doesn’t make up for the pedestrianism elsewhere.

Phil Mongredien

Wolleson Ferm
Heart in Hand
(Stunt)

It’s just possible that the dread word “experimental” applies to this music, but happily not the equally dread “challenging”. It’s unusual, certainly, but once you’re tuned in, these 45 minutes are full of unexpected charm. The basis is a set of tunes played by a quartet of saxophone, percussion, guitar and double bass, mostly original compositions with a folkish tinge. To this have been added delicate layers of sound to intensify the mood of each piece, with occasional brief interludes of abstract sound. (Don’t go away.)

It’s the creation of *Kenny Wollesen*, a noted US session drummer, and *Ned Ferm*, an American saxophonist long established in Copenhagen, where this work was conceived and largely recorded. The guitarist and bassist are *Rune Kjeldsen* and *Anders Christensen*. It was the opening number that grabbed my attention, a fairly straight version of *Sonny Boy* (1928, *Al Jolson*). It’s a good tune, and *Ferm* plays it beautifully. The added sounds do more for the melody than its mawkish lyric ever did. I listened on and enjoyed it all. I think it must be the Scandinavian touch. They can bring these things off without unnecessary fuss.

Dave Gelly

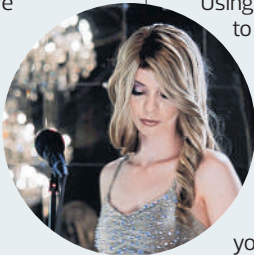
Games

Immortality
(Sam Barlow; *Half Mermaid*; PC, Xbox, smartphone)

For several years the British video game designer Sam Barlow (*Her Story*, *Telling Lies*) has been exploring fresh territory at the border between cinema and interaction. Unlike the cringey films of the medium’s formative years, such as *Dragon’s Lair* or *Night Trap*, Barlow presents the player with a messy trove of film clips that can be accessed in a random but logical order. In time, they form a

narrative collage, from which an observant player can trace the outline and eventually detail of a coherent story.

Immortality is where Barlow’s pioneering experiments find their ideal form. This is an irresistible plunge into a Hollywood mystery, in which you browse through reels of footage from three unreleased films made between 1969 and 1999 that all star the apparently unageing model turned actor *Marissa Marcel*. This *Monroe*-like starlet, at once wildly flirtatious and ineffably sad,



has disappeared. Can you discover how and why, using only the clues found in and around her work?

You begin with a single clip. Using an interface designed to replicate the form and function of an old *Moviola* editor, you can pause the footage at any time and click on any cast member or prop. The screen then zooms in and teleports you to a similar image from another clip, drawn from any of the three movie “texts”. You claim the clip for your collection and begin to build the story through more match cuts. In addition to the vivid film source material you also

have access to candid behind-the-scenes moments, and even sexual dalliances. It’s all convincingly acted and beautifully shot, making you feel at once like a detective, editor and eavesdropper, party to things nobody was ever supposed to see, as well as things the participants hoped everyone *would* see.

As well as the built-in uneasiness of watching intimate footage of a missing person, Barlow incorporates a spattering of mystical elements that darken the mood of the mystery. Take notes. Leave breadcrumbs. This ode to the magic of film-making is a winding warren that reserves its keenest rewards for the obsessively attentive. **Simon Parkin**

Television

That worthy feeling...

Hillary and Chelsea Clinton seek out inspirational women; Joe Lycett steals Laura Kuenssberg's maiden show; Dylan Moran's new comedy is short and spiky; and The Capture pulls off a rare feat

Barbara Ellen



Gutsy Apple TV+

Sunday With Laura Kuenssberg BBC One

Stuck BBC Two

The Capture BBC One

Arena: James Joyce's Ulysses BBC Four

One of the TV moments of last week: former US presidential hopeful Hillary Clinton with **Gutsy** co-host, daughter Chelsea, sitting with Megan Thee Stallion and discussing her and Cardi B's mega-hit WAP. It's not a line-by-line dissection of the rap hymn to inspired filth – nothing *that* delicious – but it's still quite something, Hillary nodding away as Chelsea ruminates: “She's proving what's possible for women artists when you're not afraid.” Oh absolutely. Get a bucket and a mop out for that.

Sticking with the female-lauding theme of the Clintons' 2019 bestselling tome *The Book of Gutsy Women*, their new eight-part Apple TV+ series also features Kim Kardashian, who studied law to advocate for criminal justice reform, and Amy Schumer savaging medical attitudes to endometriosis: “I'm sorry, we haven't been able to study it because it only happens to women.”

The Clintons aren't daft. This most patrician of mother-daughter double acts know they need fistfuls of stardust to illuminate the wide-ranging, worthwhile issues and venerable women around the globe they also want to talk to: refugees, workers' rights trailblazers, climate change activists, survivors of child marriage and more.

Does the show sometimes feel like a hyper-worthy Ted Talk without end? Interesting and valuable though it is, the answer has to be yes. Part of me wishes the Clintons had embraced their inner trolls and reached out to Ivanka and Melania. While there's no denying a certain stiffness in Hillary's presenting style (she still laughs like she taught herself “amusement” from an internet course), Chelsea seems less controlled: she doesn't hold back in her contempt for the comedians who mocked her as a child.

Still, a sense of the real Hillary sometimes punches through. When she talks about how she wishes she'd been pithier fighting Donald Trump for the presidency (“Oh, to turn the clock back!”), or why she stayed with Bill, post-philandering (“He's fundamentally a good person”), beneath the pragmatism you sense scar tissue crackling.

The maiden edition of BBC One's **Sunday With Laura Kuenssberg** (in the former *Andrew Marr Show* slot) provided another TV moment of the week. Surrounded by bizarre, giant wiggly doodles of everything from Big Ben to the *Angel of the North*, Kuenssberg looked all set for a tight first show, which included a warm, enlightening interview with Ukraine's first lady, Olena Zelenska: “Are you afraid?” “Yes, we all are.”

She'd also snagged interviews with Rishi Sunak and the eerily robotic Liz Truss, neither of whom could be drawn on the energy crisis. Seated on the guest panel with shadow attorney general Emily Thornberry and former Tory deputy chief of staff Cleo Watson, there was whooping “support” for Truss from the comedian Joe Lycett. To paraphrase: “Haters will say that (after) 12 years of the Tories, these were the dregs... that Liz Truss is the backwash... I wouldn't say that because I'm incredibly rightwing.”

Mischievous? Yes, but also a witty take on the “leftwing comic bias” trope. As a one-off, such disruption is fresh and funny. (That evening, a film of Stewart Lee's hilarious standup show *Snowflake* aired on BBC Two, so it was like early woke-Christmas for some of us.) Kuenssberg can't complain: it got people talking about her show.

Stuck is a new five-part comedy, created by comedian Dylan Moran (*Black Books*) and starring him and Morgana Robinson (*Toast of London*) as couple Dan and Carla, who are “stuck” in a rut.

Each episode, just 15 minutes

‘The most patrician of mother-daughter double acts’: Chelsea and Hillary Clinton present Gutsy. Apple TV+



“Part of me wishes the Clintons had embraced their inner trolls and reached out to Ivanka and Melania

long, serves as a microscope slide examining the “symptoms” of long-term coupledom: bed-bound ennui, low-wattage bickering, digs about him being older: “I just realised, I'm holding something that was alive in the 1970s when there were dragons everywhere.”

While Carla is exhausted by a needy boss (Juliet Cowan), Dan is given the bumpiest journey: made redundant; gloomily concerned about everything from Carla's fidelity to his “moobs”: “I have to go and find clothes for the larger-cupped man.” Sometimes, *Stuck* turns surreal: there's some kind of sexual game in a snooty delicatessen. On other occasions the arguing becomes nastier, more interesting. Despite the brevity, *Stuck* meanders, and the jokes, while smart and spiky, feel rationed, but there's much to enjoy in its wayward, woozy approach.

I enjoyed the first outing, in 2019, of Ben Chanan's tech-espionage thriller **The Capture** (BBC One), in which a soldier was accused of murder, only for Holliday Grainger's detective to discover deepfake, post-truth “corrections” in a shadowy government operation run by Ron Perlman and Lia Williams.

Clockwise from right: Paapa Essiedu in deepfake drama The Capture; Dylan Moran and Morgana Robinson in the ‘wayward, woozy’ Stuck; Joe Lycett, flanked by Cleo Watson and Emily Thornberry, on Sunday with Laura Kuenssberg. BBC



This time (spoiler alert), Paapa Essiedu's semi-slippery government minister is caught up in an even deeper fake nightmare, finding his utterances manipulated (China? Russia? Others?) at every turn, with a magnificent, creepy cliffhanger at the end of the latest (fourth) episode. At times this requires Herculean suspensions of disbelief: these malevolent tech whizzes don't bug cars? Still, the second series of *The Capture* is shaping up to be that rarest of television creatures: better than the first.

I remember trying to read *Ulysses* when I was young and wondering if there might be a Ladybird version. At 90 minutes, Adam Low's **Arena: James Joyce's Ulysses** (BBC Two) is a generous explainer for the labyrinthine 1922 masterpiece, here saluted by novelist Howard Jacobson: “*Ulysses* invents the modern novel, and by inventing the modern novel, it also invents the modern reader.”

Joyce's own life was complex, and with *Ulysses* – the story of one day in the life of Leopold Bloom – he ploughed a delinquent, sexually explicit, determinedly impenetrable modernist furrow. Among the admirers discussing Joyce are Anne Enright, Colm Tóibín and Eimear McBride. Jacobson reveals that he received a copy of *Ulysses* as a school prize: “It took many years before I got around to reading anything but the rude bits.” Relatable.

There's a jolt when a pre-attack Salman Rushdie appears. He notes Joyce's love for Dublin (“In his heart he was always in Dublin”), and chuckles over the Irishman's audacity. In a documentary marking the centenary of a book that is all about risk-taking and creative freedom, it was good to see him there.

Audio

WATCH LIST

Barbara Ellen's best of the rest

How to With John Wilson (BBC Two)
In this new series of half-hour oddball documentaries (Small talk? Scaffolding?), the American comedian John Wilson (below) tells a story in voiceover, using vox pops on the street in New York. Highly original and strangely moreish.

Brassic (Sky Max)
The Lancashire-based dramedy, written by Joe Gilgun, returns for a fourth series. Directed by Danny Brocklehurst and loosely based on Gilgun's past, it continues to be a whip-smart comedy about working-class life with deep emotional undercurrents.

Tonight: Pulling Teeth: The End of NHS Dentistry (ITV)
Scared of the dentist? How about being scared of not having one? With NHS dentists in increasingly short supply, this documentary looks into desperate Britons trying to treat their dental problems themselves.



Podcasts & radio

Hidden histories

Young hosts investigate corners of our past not covered at school; Peter Curran explores his Belfast roots; and Patrick Kielty's new show hits all the right notes

Miranda Sawyer



Fear of Missing Out linktr.ee/fearofmissingout
The Past Is a Foreign Country, With Peter Curran BBC Radio 4
Patrick Kielty BBC Radio 5 Live

Like any sensible person, I've been ignoring all political coverage this week (it's amazing how there can be so much political noise and yet nothing important seems to change). And I thought I'd listen to young people for a bit, as they always cheer me up. So here is **Fear of Missing Out**, produced by the inimitable Jesse Lawson, who worked on the award-winning *Vent* documentaries, a youth-led series that I loved.

The Fomo title is misleading: these shows are not about the worry that everyone else is out having a good time while you're stuck at home. Instead, in each half-hour show a 16- to 25-year-old takes a personal look at British history and investigates what they feel is missing, the knowledge they lack. In episode one we meet Atlanta, who spent her early childhood in Uganda, then moved to Glasgow. She wonders about the history she was taught about the UK's relationship with the countries it colonised. Historians talk Atlanta through the 1884-5 Berlin Conference, which formalised European colonisation; explain how people from Commonwealth countries were supposed to have the same rights as British citizens, but the 1962 Commonwealth Immigration Act changed that; how, in Operation Legacy, the British Colonial Office deliberately destroyed colonised countries' archives. Atlanta is a thoughtful and intelligent host, with a knack for a telling phrase, and we feel her shock at learning some of these stories. Nice soundscaping, too.

Other episodes will cover homophobia since the 1950s, the Greenham Common/Miners' Strike/Toxteth Uprising era of activism and more. Even though us oldies might feel we know all the history

we need, these shows reveal long-forgotten details. Sixteen-year-old Beth's episode, which tackles why Protestant and Catholic children in Northern Ireland are taught completely different subjects, is particularly good: any podcast that includes an interview with civil rights activist Bernadette McAliskey is worth your time.

On the subject of Ireland – and pausing to recommend, again, the terrific *The Irish Passport* podcast, which has a brilliant miniseries on the war of independence – Peter Curran had a lovely piece on Radio 4 last week, **The Past Is a Foreign Country**. Curran, a Northern Irishman who has lived in England for many years, picked away at what it means to call a place “home” when it hasn't been your actual home for decades. “Millions of us who left the country of birth... are guilty of social and cultural shamanism,” he says. For Curran, his leaving was especially complicated because when he did so, Belfast was in the middle of the Troubles. One of his close friends, Liam, just weeks after his A-levels, was shot by a UDA gunman. Curran mentions this sectarian murder almost in

'As warm and comforting as a cup of tea in bed': Patrick Kielty on 5 Live.



passing to Arthur, an old friend.

He also speaks to redoubtable drag queen Gerry Walls; to Linda Ervine, who teaches Irish to Unionists; to Micky Bradley of the Undertones; and to Bronagh Hinds of the Women's Coalition, a group that bundled its way into the 1990s peace process talks. Hinds describes how the members of the Women's Coalition would deliberately not sit together at lunch, but eat at other negotiators' tables, and use the understanding gained to help bring all sides closer. All Curran's radio shows are worth a listen, but this show is personal, funny, beautifully

scripted, almost elegiac.

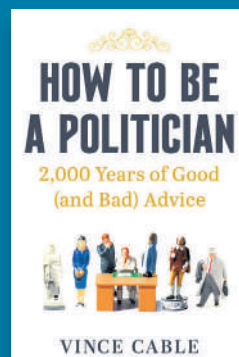
Another Northern Irishman, **Patrick Kielty**, has a new show on 5 Live Saturday mornings. This promises a “feelgood start for the weekend”, and Kielty steadily provided just that: this was an easy-on-the-ear, family-oriented couple of hours. “We wanted our first guest to be a listener,” said Kielty, and Fiona from Inverness stepped up to the mark, topping Kielty's opening story about travelling solo on a plane with young children with her own tale about her husband's canary escaping and flying around a cabin.

Next up, 11-year-old Libby was in competition with her mum, Amelia, to see if she could get a sleepover for her friends that very night (she won). It was all delightful, a far gentler listen than many other shows in this slot. No Danny Baker hyper football nuttiness; not even Scott Mills clever-clever bantz. This was cosy 5 Live, as warm and comforting as a cup of tea in bed, and Kielty pulled it off with enormous charm.

Though of course, if you were to get all Fomo about it, Kielty has his own political history, as we all know from his exemplary BBC One programme about the killing of his father, 2018's *My Dad, the Peace Deal and Me*. Even when we try our hardest to ignore politics and get on with living our lives, politics just won't leave us alone.

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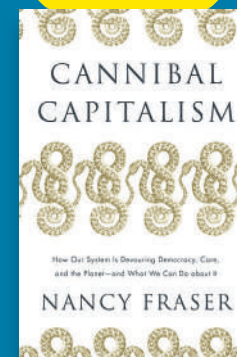
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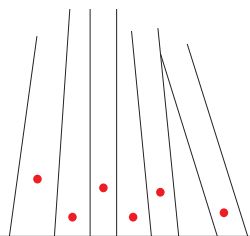
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Books

Biography

From hero to Trump's flunky

This sharp profile of Rudy Giuliani details how the man once known as 'America's mayor' fell from grace thanks to his willingness to work with foreign rogues and mop up the mess left by the former president. By Peter Conrad

Giuliani: The Rise and Tragic Fall of America's Mayor

Andrew Kirtzman

Simon & Schuster, £20, pp480

Blustering demagogues such as Donald Trump and Boris Johnson have made politics the last and most dangerously lively of the performing arts. The state is now a stage, and those who strut and fret on it think of power as a licence for self-indulgence. Rudy Giuliani's managerial style when he was mayor of New York pointed the way: as Andrew Kirtzman says in his biography, Giuliani replaced prudent governance with "over-the-top drama" and delighted in spectacularly "blowing things up". Kirtzman's phrase knowingly anticipates the scenario of 9/11, when al-Qaida operatives toppled the World Trade Center: ill-tempered and incendiary, Giuliani in his small way reigned through terror.

Chronicling Giuliani's "rise and tragic fall", Kirtzman picks apart the "hero narrative" that once exalted a man who these days seems so mentally befogged and physically seedy. His leadership on 9/11 made Giuliani seem "godlike"; one worshipful New Yorker upped the ante by gasping "He is God!". He came to be known as "America's mayor", a stalwart guardian envied by communities everywhere, and during a global victory lap he received an honorary knighthood from the Queen. Off duty, he exchanged glory for glitz: after the investiture at Buckingham Palace, he schmoozed with Simon Cowell and Andrew Lloyd Webber in Richard Branson's Babylonian roof-garden restaurant.

Did Giuliani deserve such acclaim for his efforts on 9/11? His emergency command post – an eyrie with 50,000 sq ft of television monitors, plus a sofa bed for relaxing naps – proved to be useless since he had insisted on locating it high in one of the targeted towers;



He grossed out the customers in a restaurant by shaving himself at his table

in addition, Kirtzman notes that rescue efforts foundered because Giuliani's administration had equipped firefighters with high-priced radios that didn't work. Escaping blame for his errors, he unsuccessfully schemed "to remain in office past the required end of his term" – a rehearsal for his later plots to save Trump's presidency. He then monetised his renown by hiring himself out as a fixer for a rabble of foreign thugs, tricksters and oligarchs who, as Kirtzman remarks, resembled a round-up of Bond villains.

The biography is at its sharpest when examining the lifelong synergy between Trump and Giuliani. We now think of him as Trump's lickspittle, but the balance of power once favoured Giuliani, whose antics at City Hall – twisting facts, scoffing at legal restraints, threatening

reporters – were mimicked by Trump in the Oval Office. At a vaudevillian charity dinner in New York in 2000, Giuliani appeared on film in the pink-gowned, blond-wigged persona of a drag queen called Rudia. Trump slathered the vamp with randy compliments and plunged his nose into her prosthetic cleavage; the affronted Rudia shrieked "Oh you dirty boy!" and slapped his cheeky face.

In 2008, when Giuliani's bid for the Republican presidential nomination woundingly failed, the seesaw swung the other way. Morose and woozy with booze, he went into hiding at Mar-a-Lago under Trump's protection. He repaid the favour in 2016 by volunteering to mop up the mess left by Trump's boasts about grabbing the "pussies" of starlets; after a day of embattled interviews, his reward was to have

Trump snarl: "Man, Rudy, you sucked." In 2020, Giuliani made it his mission to challenge Biden's election victory, on one occasion sweatily ranting on camera while inky dye seeped from his hair and made him look like the melting waxwork of a ghoul. As he found, political and personal relationships are S&M games for Trump, who enjoys debasing and then discarding his acolytes. Giuliani was denied the cabinet post he craved, and his fees of \$20,000 a day for time spent investigating nonexistent electoral fraud have gone unpaid; in return for his shysterism he has forfeited his licence to practise law in New York and is the subject of a criminal probe in Georgia.

Although Kirtzman emphasises the juvenile self-righteousness that made Giuliani hesitate between careers as a Catholic priest and

This
week

Annie Ernaux
Ankita Chakraborty
applauds the French
writer's shameless
account of her affair



Charlie Watts
Neil Spencer on Paul
Sexton's authorised
biography of the Rolling
Stones drummer



Graphic novel
Kate Beaton's *Ducks* is a
memorable story of sexual
harassment. Reviewed by
Rachel Cooke



Rudy Giuliani,
centre, on the
site of the World
Trade Center, 12
September 2001.

Photograph by
Robert Bukaty/
EPA

a prosecutor, this moral zealot emerged from Brooklyn at its shadiest and most subterranean. His father was once arrested for loitering with immoral intent in a public toilet, and when the cops asked why he was kneeling he said he was practising deep bends to ease his constipation – quick thinking, worthy of a Jesuit or a casuistical attorney! Giuliani Sr aspired to be a boxer, but was disqualified from the ring because he blinked and squinted through thick specs; instead, he made his living as a burglar and was jailed for armed robbery. He also acted as an enforcer for his brother's "vast loansharking and gambling operation", settling debts with the aid of a baseball bat. Rudy smarmily insists that his father "taught him his most valuable lessons", and he honours that legacy by keeping a baseball bat under the bed in each of his expensively secured homes. Is he preparing to repel intruders or simply itching to crack skulls?

Tragic heroes have the good grace to die as they hit the floor, but Giuliani remains comically indestructible, impervious to shame. In 2020, he was honey-trapped by Sacha Baron Cohen, who lured him into a rendezvous with an accomplice pretending to be Borat's flirty teenage daughter and covertly filmed him sprawling on a hotel bed, his hand thrust down his pants in order – as he claimed – to tuck in his shirt. Last year, Giuliani grossed out the customers in an airport restaurant by shaving himself at his table, seasoning a bowl of lobster bisque and a plate of brownies with his stubble. First he lost his moral bearings, after which he mislaid his sense of decency and decorum.

Kirtzman begins by gazing up at the "skyrocketing trajectory" of a "brilliant man". Giuliani's third wife, watching him stagger unsteadily along with a cigar in one hand and a scotch in the other, takes a less elevated view. "He was shitfaced," she shrugs after she witnesses an embarrassing tumble. "He went down." Rather than tragically falling from dizzy heights, Giuliani has simply collapsed, succumbing to his lust for money and fame while using the rusty remnant of his legal skills to justify malfeasance. Lurid notoriety is what we've come to expect or even demand of such public figures: they may be corrupting and chaotically wrecking our world, but are we not entertained?

To order Giuliani for £17.40 go to guardianbookshop.com or call 020-3176 3837

History



A 1989 artwork
by anonymous
female collective
Guerrilla Girls.
© Guerrilla
Girls, courtesy
guerrillagirls.com

Stay out of the picture, guys

Katy Hessel's 500-year survey of art by women is an inspiring, beautifully written corrective, finds Bidisha Mamata

The Story of Art Without Men

Katy Hessel

Cornerstone, £30, pp520

The Royal Academy of Art has never hosted a solo exhibition by a woman in their main space. The National Gallery was founded in 1824 and held its first major solo exhibition by a female artist, Artemisia Gentileschi, in 2020. The first edition of EH Gombrich's supposedly definitive *The Story of Art* featured no female artists in its first edition in 1950 – and one woman in its 16th edition. In 2015, the curator and art historian Katy Hessel "walked into an art fair and realised that, out of the thousands of artworks before me, not a single one was by a woman".

And so she created this positive, beautifully written corrective, which should become a founding text in the history of art by women. Starting in 1500 and shooting through to artists born in the 1990s,

The Story of Art Without Men brings centuries-old figures to life while giving form and gravitas to emergent voices and covering every substantial movement from dadaism to civil-rights-era antiracist art along the way.

The damning facts speak for themselves, but aside from some introductory remarks the book sails on with an impressive lack of

chagrin. It is thick with fascinating details, so that even readers who pride themselves on being exhibition hounds, art historians and gallery hoppers will discover new names. Consider Plautilla Nelli, who entered a nunnery in Florence at the age of 14 in 1538, set up an all-female workshop there, had a stellar career and was one of only four women namechecked by the Renaissance art historian Giorgio Vasari in his *Lives of the Artists*.

We glide through multiple wars, social crises and political (and artistic) movements with exquisite lightness and focus. Hessel balances her research with an easy, intimate approach to each artist's work, combining a sense of their historical significance with an extraordinary ability to encapsulate their unique style. Tamara de Lempicka's rippling sensual *Group of Four Nudes*, from 1925, "fuses elements of the baroque (its high drama and stunning light effects as it thrusts into our space) with a hard-edged industrialism (the robust semi-cubist figures, their angular cheekbones and silvery eyes)". Contemporary American star Julie Mehretu's large paintings whirl with "sweeping lines and shapes that disrupt and interweave within the space... fracturing the once-ordered world system".

Hessel skilfully tags numerous lesser-known names on to more famous ones. We know all about the Bauhaus weaver Anni Albers, particularly after a successful Tate retrospective in 2018. But what about Gertrud Arndt? Born in 1903, Arndt was forced out of the Bauhaus architecture course by the hostility of her male peers and took up photography, experimenting with disguise and female personae – leading us to consider the work of the great Cindy Sherman.

The Story of Art Without Men embraces all significant artistic developments, including photography, installation and immersion, performance art, textile art and the lens-, tech-, text- and media-based works that Barbara

Kruger, Guerrilla Girls, Jenny Holzer and others popularised from the 1970s onwards. But there's a particular sparkle when Hessel writes about painting. She celebrates Jadé Fadojutimi (born in 1993), whose "paintings are full of ecstatic, vivid (almost spiritual) colouring... they seem three-dimensional, with layers of colours that swarm out of the canvas, consuming the viewer. Erupting with drama and theatricality, it's almost as though you can see something moving under the top layers of paint". Meanwhile, Flora Yukhnovich, a brilliant young artist who riffs satirically on great 18th-century works, creates "with splinter-like strokes that are simultaneously cartoonish and violent, playful and rigorous, with fleshy, food-like, painterly textures (buttery yellows, cream-like pinks, sugar-coated blues) ... constructing gusts of light, air and watery aesthetics out of paint".

The book is not fully decoupled from traditional western gallery and critical systems. The celebrated non-white and international artists featured here – such as Zanele Muholi, Shahzia Sikander, Wangechi Mutu, Yayoi Kusama and Shirin Neshat – have all shown or been reviewed in leading London, Paris or New York outlets. It will take many more feats of scholarship and advocacy before the centre of gravity of the white, male, western, imperial canon is exploded and women are fully written into global art history. But Hessel has gone further than anyone else in attempting to make a global survey.

She brings to each artwork an attention that is both sober and pleasurable, a sensitive balance of probity, acceptance and fascination: exactly the kind of critical weight that female artists have been denied for centuries. Until things change, *The Story of Art Without Men* is inspiring and indispensable.

To order *The Story of Art Without Men* for £26.10, go to guardianbookshop.com or call 020-3176 3837



'An attention
that is both sober
and pleasurable':
Katy Hessel.

History

Big ideas from a small town

This exhilarating book illuminates a group of extraordinary thinkers – among them the writer Goethe and playwright Friedrich Schiller – who gathered in Germany in the 18th century and introduced the concept of romanticism, writes Adam Sisman

BELOW
The philosopher Friedrich Schelling, one of a set who ‘saw themselves with some justification as cleverer, wittier, and more poetic than anyone else’.
Alamy



Magnificent Rebels: The First Romantics and the Invention of the Self
Andrea Wulf

John Murray, £25, pp512

A philosophy student attending a concert in the heart of Germany in the spring of 1797 could scarcely believe the evidence of his eyes. Seated in one row were Johann Wolfgang von Goethe, the greatest writer of the age; Johann Gottlieb Fichte, the philosopher of the moment, whose packed lectures attracted students from across Europe; Alexander von Humboldt, just setting out on a career that would transform our understanding of the natural world; and August Wilhelm Schlegel, then making a name for himself as a writer, critic and translator. It seemed extraordinary to see so many famous men lined up together.

Except that it wasn't, not then in Jena, a quiet university town at the heart of Germany of only 800 houses and fewer than 5,000 inhabitants. For a brief period, as the 18th century gave way to the 19th, Jena had a claim to be the intellectual capital of Europe. The nation's finest minds were gathered there.

It happens very occasionally that exceptionally talented people congregate in one place for a while, to encourage and stimulate one



French troops arrive in Jena in 1806, when they ‘plundered the town, setting fire to buildings’.
Bovinet

another. Jena in the late 1790s and early 1800s was such a town. In this exhilarating book Andrea Wulf tells the story of what she calls “the Jena set”, a group of mainly young writers and poets who came together in “this lovely crazy little corner of the world”, as Goethe described it.

At the core of the Jena set were the Schlegels, August Wilhelm and his wife, Caroline, who worked together on translating Shakespeare's plays into German verse; Friedrich, August Wilhelm's younger and more quarrelsome brother, also a writer and critic, who for a while was in love with Caroline; the poet Friedrich von Hardenberg (“Novalis”), almost the personification of Goethe's Young Werther in his melodramatic posturing and adoration of a sickly, pubescent girl; and the serious young philosopher Friedrich Schelling, whose *naturphilosophie* envisaged the self as at one with everything living, and who conceived of art as the expression of this union.

This group saw themselves with some justification as cleverer, wittier and more poetic than anyone else. In their own eyes they were “the chosen ones”. Like other young people of their generation across Europe, they were inspired by the upheaval of the French Revolution, a challenge to established authority and ideas everywhere. Their irreverence inevitably led to feuds, first between the upstart Schlegels and the venerable poet and playwright Friedrich Schiller, and later between Schelling and Fichte. Caroline's refusal to conform to convention earned her widespread disapproval, especially from other women. Eventually she would divorce August Wilhelm and marry Schelling, 12 years her junior. Despite this, the three remained on good terms.

One reason why Jena became such a magnet for independent thinkers was the unusual constitution of the university, which allowed its professors comparative freedom. The most prominent of these was Fichte, who declared that “the source of all reality is the Ich” – a word with no exact equivalent in English. Fichte's concept of the Ich placed

the self at the centre of everything, always an attractive idea to self-regarding young people.

Goethe had been attracted to Jena from his home in nearby Weimar by the presence of Schiller. While Goethe was staying in Jena he and Schiller would meet daily, since they lived only a few minutes' walk from each other. They made an odd couple as they strolled around town together, the cadaverous playwright towering above the older and now corpulent poet. Like the young English poets Wordsworth and Coleridge, Goethe and Schiller collaborated closely, editing each other's work and suggesting improvements and changes. After Schiller's death, Goethe would strive unsuccessfully to complete his unfinished work.

Goethe and Schiller were father figures to the group of younger writers and thinkers who gravitated to Jena. Schiller's letters *On the*

The Ich placed the self at the centre of everything – an attractive idea to the self-regarding young

Aesthetic Education of Man would become a founding document for this new generation of thinkers, who called themselves romantics.

Goethe was a true renaissance man, as interested in science as he was in literature. For him, another attraction of Jena was the company of the young scientist Alexander von Humboldt. The two formed “our little academy”, carrying out dissections and experiments together, including electrical experiments on animals – “galvanism”. To the romantics, electricity seemed the fuel of life. It was no coincidence that Frankenstein's monster would be brought to life by a massive electrical charge. Electricity also provided a fresh, almost irresistible metaphor. In its incessant and impassioned debate the Jena set was “electrified by our intellectual friction”; while apart, one of their

number lamented the absence of “the electricity I feel with them”.

This is indeed an electrifying book, in its illuminated portraits, its dynamic narrative and its sparking ideas. Wulf writes clear, flowing prose, which is a pleasure to read. It's informed by scholarship without being bogged down by jargon. Her book begins with an autobiographical prologue, explaining how, as the impulsive child of progressive parents, she chose to leave school early, rather than going to university, and became a single mother at a young age, learning in the process to balance free-spiritedness and responsibility. This introduction is appropriate, because her experience mirrors that of the woman at the heart of the story, Caroline Schlegel.

The Jena set broke up in 1803, dispersing across Germany and beyond in a general exodus. *Magnificent Rebels* ends with a dramatic set-piece chapter as French troops arrive in Jena in 1806, plundering the town and setting fire to buildings, before the battle that ends in devastating defeat for the Prussian army. The victorious emperor slept that night in Goethe's bed. For the Jena set, Napoleon was not an enemy but a hero. They admired him as a force of nature. Ominously, Fichte began to talk about the “Ich” of a nation.

In her epilogue Wulf traces the influence of the Jena thinkers on subsequent generations: through the English romantic poets, especially Coleridge, and via him the American transcendentalists (Thoreau, Emerson and Whitman), on to the thoughts of Sigmund Freud and James Joyce, and into the present. We have so far “internalised the Ich”, the author argues, that we no longer recognise it. What was revolutionary is now standard: we are all romantics now. And all this began in a small town in Germany more than 200 years ago.

Adam Sisman is the author of The Friendship: Wordsworth and Coleridge (Harper Perennial). To order Magnificent Rebels for £21.75 go to guardianbookshop.com or call 020-3176 3837

In brief by Hannah Beckerman

Love Untold Ruth Jones

Bantam, £20, pp416

Actor and author Ruth Jones's third novel tells a story of conflict between four generations of Welsh women. Matriarch Grace has been estranged from daughter, Alys, for decades. Alys abandoned her own daughter, Elin, years before, and now Elin's daughter, Beca, is facing emotional dilemmas too. Rich in warm, engaging characters and a judicious mix of humour and pathos for which Jones is renowned, it's a compassionate, wise and life-affirming book.

The Modern Bestiary: A Curated Collection of Wondrous Creatures Joanna Bagniewska

Wildfire, £16.99, pp256

In a series of 100 short and accessible essays, zoologist and science communicator Joanna Bagniewska introduces us to some of the strangest and most compelling creatures in the natural world. From jellyfish capable of reversing the ageing process to tarantulas that keep frogs as pets, by way of blood-spurting lizards and booby sibicide, it's an illuminating compendium of some weird and wonderful creatures.

The Red Planet: A Natural History of Mars Simon Morden

Elliott & Thompson, £9.99, pp256 (paperback)

With a PhD in geology and a background as a sci-fi writer, Simon Morden is well placed to write this absorbing history of Mars. Acknowledging early on that some of the book will necessarily be conjecture, albeit based on his favourite scientific theories, the author poses questions about the red planet's 4.5bn-year existence, including what happened to its water and whether there's any possibility the planet once harboured life. Impassioned and thought-provoking, it's a highly readable work of popular science.

To order *Love Untold* for £17.40, *The Modern Bestiary* for £14.78 or *The Red Planet: A Natural History of Mars* for £9.29 go to guardianbookshop.com or call 020-3176 3837

Memoir



Fashion in the Edwardian era

Edward Enninful, the editor-in-chief of British Vogue, recounts his remarkable journey from humble beginnings to saviour of the style bible, writes Rachel Cooke

A Visible Man Edward Enninful

Bloomsbury, £25, pp288

It was the astronomer and mathematician Nicolaus Copernicus who first came up with a model of the universe that placed the sun rather than the Earth at its centre, a formulation published in 1543 to which the rest of us have held fast ever since. But it seems that an alternative point of view may now be abroad. Read the opening pages of *A Visible Man*, and you'll find that its author, Edward Enninful, the editor-in-chief of British *Vogue*, is in grave danger of believing himself to be the burning star around which our planet revolves.

Why has Enninful written an autobiography? It seems that the urge, fierce and momentous, came upon him in the summer of 2020,

when the pandemic was at its height and the murder of George Floyd in Minneapolis had filled streets with protesters. The world having "tilted on its axis as the most significant social justice movement in decades met the worst international health crisis in a century", Enninful felt "a familiar gnawing sensation" somewhere deep inside himself. "The world had stopped," he writes. "Then it had exploded. It was time." He would now respond to those who'd long begged him to tell his story, and carefully take stock of his career in fashion, scrutinising it against "the backdrop of a world I helped to change too, in my way".

Blimey. I know grandeur's traditional when you're the editor of *Vogue*; Enninful's boss, Anna Wintour, is reputed to be able freeze innards at 100 yards (though not his, perhaps – later on, he commits to paper the treacherous notion that when he worked for her at *US Vogue*,



Edward Enninful in his office at *Vogue*, July 2019. Sebastian Nevols/*Guardian*

LEFT Linda Evangelista, partially concealed, on the cover of this month's *Vogue*.

BELOW Enninful with Anna Wintour, 2019. Steven Meisel/*Vogue*; Rex/Shutterstock

he was "creatively stifled"). The cars and the parties, the freebies and the sucking up do get to people in the end. Nevertheless, as opening statements go, this is out there. It's also a sign of things to come. In the Enninful lexicon, key words include "destiny" (his own, and that of friends such as Rihanna and Naomi Campbell), "gifts" (as in "God-given") and "talent" (ditto). Though he's open about his weaknesses, too – among them his kindness, his humour and his Stakhanovite work ethic.

To be fair, Enninful's backstory is rather extraordinary; certainly, it sets him apart, even now, from most of the inhabitants of Condé Nast's central London HQ, *Vogue* House. The son of a dressmaker and an army major, he was born in Ghana in 1972, where the family lived for a time on a military base with a view of a hill on which enemies of the state were regularly executed by firing squad ("Oh, is it firing-squad day?" we'd ask each other. Anything habitual becomes normal when you're a kid"). However, after a change in the political situation, the family were forced to flee, pitching up in London days before the Brixton riots of 1981. Britain was, of course, extremely racist then; Mrs Thatcher, he writes, was a purveyor of "fascism lite" (and, almost as bad, her handbag was "tired"). But in Ladbroke Grove, where the family made their home, the vibe was vibrant. It wasn't long before, heavily influenced by the Buffalo movement, he had adopted his first "look", buying some cowboy boots from a shop called R-Soles.

Enninful found his calling early on. The stylist Simon Foxton, who scouted him first as a model, later employed him as an assistant; work that led, at the age of just 18, to his appointment as fashion director of *i-D*, a position he held for two decades. There, his inspiration came from the street, from the clubs he liked to frequent, and from his hip friends: the stylist Judy Blame, the makeup artist Pat McGrath and the model Kate Moss (whose minimalist blurb for his book – "What fun!" – makes me love her more than ever). But by moonlighting, Enninful developed

more commercial chops, too. Work for Calvin Klein and Jil Sander, and stints at American *Vogue* and *W*, preceded his arrival at British *Vogue* in 2017, a magazine that was, he says, sorely in need of his skills, having "languished" for so long "creatively and tonally" (he is surprisingly graceful on the subject of Alexandra Shulman, the long-serving editor he succeeded).

The early years can't have been easy. His father wanted him to be a lawyer; when he walked out of his degree course at Goldsmiths, his father threw him out and a long estrangement followed. Enninful seems to have struggled, too, with his sexuality before he met Alec Maxwell, whom he married at Longleat House earlier this year (his father once said that if he found out his children were gay, he would slit their throats). Later on, there are battles with his eyesight, which he almost lost thanks to a detached retina. His achievement in making it to one of the top jobs in fashion is as undeniable as the fact that he has made *Vogue* so much more diverse and inclusive, particularly in terms of the models it uses.

But Enninful's social politics do seem to be somewhat flexible. While he makes, for instance, a point of noting that Balenciaga has shamelessly appropriated the kind of bags his family used to transport their belongings when they fled Ghana (remodelled in leather, the sort of striped holdall that costs about a fiver in a market is now priced at more than £1,000), it doesn't strike him as tasteless – or if it does, he's too frightened to criticise an advertiser. And should we really celebrate unequivocally the fact that a man is now the editor of *Vogue*? I think this is open to debate.

A lot has been made of the fact that the September issue of *Vogue* has for its cover star Linda Evangelista, a model whose face was disfigured by a cosmetic procedure that went wrong. To make the shoot work for the magazine, her jaw and neck had to be taped, and she wears a concealing head wrap. Enninful proudly writes of this that he doesn't believe in "popping people in the dustbin" when their sell-by date is up, presenting the whole thing as celebratory and somehow authentic. No mention is made of the fact that it was the standards of beauty that *Vogue* promotes even in this very shoot that drove Evangelista to mess with her beautiful face in the first place – and for this remarkable feat of sophistry, I'm afraid, it is Enninful, a visible man, who must take all of the blame.

To order *A Visible Man* for £21.75 go to guardianbookshop.com or call 020-3176 3837



Memoir



'Total absence of shame': Annie Ernaux in 2019.
Ed Alcock/
Observer

From Russia with love

French writer Annie Ernaux's record of an obsessive affair with a Russian diplomat is a riveting, sexually frank study of a woman at the peak of her desire, writes **Ankita Chakraborty**

Getting Lost

Annie Ernaux (translated by Alison L Strayer)

Fitzcarraldo Editions, £12.99, pp224

In 1988, the award-winning French writer Annie Ernaux went on a junket to Soviet Russia. On the last day of the tour, in Leningrad, she began an affair with a married Russian diplomat from the Soviet embassy in France. He was 35; she was 48. When they returned to Paris they kept it up. *Getting Lost* (now published in translation) is the unaltered, original journal that Ernaux wrote during

their 18 months together.

This was a period of her life when she admits to being lethargic from sex and thus ill-equipped to write ("Intense desire keeps me from working"). Yet this affair has produced not one but two books. *Simple Passion*, her novel-like memoir of the same fling, is probably her best-known work (along with *The Years*, her masterpiece, an artistic retelling of postwar French history as experienced by a woman). Like *Anna Karenina* and *Madame Bovary*, Ernaux's affair should be counted as one of the great liaisons of

literature. She writes honest, deeply felt books while the others were pioneers of what, post-Ferrante, we now call the "invention of women". Her subversion is not simply the subversion of gender – a woman writing about her own affair, which was historically the dominion of men – but her sexual frankness, which has a way of making such elaborate inventions seem needless.

The romance was driven, on Ernaux's part, by a pursuit of perfection; throughout she sought to recreate – for one last time – the first night in Leningrad again and again. For the Russian, Ernaux was a famous writer and the best sex of his life. She was forbidden to contact him at the embassy and so *Getting Lost* was written in the day while waiting for him to call. Often silence from him is inferred as the end. "That's it," she writes every two entries, "it's over." A constant terror of being dumped both destroys Ernaux every day and then remakes her.

She is on her knees from the first page, in the throes of a lust she wants to cultivate and grow. You feel as if her heart is in your hands. She goes to boring social events; she goes to film screenings at the embassy; she goes abroad on press trips. She desires him everywhere: at every hour of the day, in every country she visits. She buys herself new clothes; she runs errands for him ("I'm both mother and whore"). She has vivid sex dreams. But in the back of her head, there is always the anticipation of the phone call.

The Russian has no physical presence in Paris, except when he's in Ernaux's bed. He is a man whose entire personality could be summed up thus: "He fucks. He drinks vodka.

He talks about Stalin." When he gets dressed he lists, garment by garment, the names of every brand he's wearing. So not much of a communist then! His presence is more psychological, felt abundantly at the mention of the word "call". Almost all the entries have that word. "Why doesn't he call?"

The quality that distinguishes Ernaux's writing on sex from others in her milieu is the total absence of shame. Desire in her brings forth more desire, the impulse of death, happiness, and even past trauma, like her abortion, but never humiliation. Reading her is to thoroughly purge yourself of the notion that shame could be a possible outcome of wanting sex. *Getting Lost* also has some of the most explicit descriptions of oral sex that I have read. And to think it was written 32 years ago.

Simple Passion was a cleverly crafted memoir; *Getting Lost* is a large chunk of her life and the more interesting version of the affair. Ernaux intends it to be a love story from the beginning, but it's not. Instead, it's a study of a woman at her peak desire. In the future. I suspect, the book will become a kind of totem for lovers: a manual to help them find their centre when, like Ernaux, they are lost in love.

All her books have the quality of saving frail human details from oblivion. Together they tell, in fragments, the story of a woman in the 20th century who has lived fully, sought out pain and happiness equally and then committed her findings truthfully on paper. Her life is our inheritance.

To order *Getting Lost* for £11.30 go to guardianbookshop.com or call 020-3176 3837

Fiction

The plot against Obama's America

The Unfolding

AM Homes

Granta, £20, pp416

AM Homes (pictured) specialises in characters, mostly men, who find themselves unexpectedly unmoored from the American way of life. Whether it be Harry in her previous novel – the 2013 Women's prize for fiction winner *May We Be Forgiven* – in bed with his sister-in-law when his brother beats her to a pulp with a table lamp. Or stock-trading millionaire Richard in *This Book Will Save Your Life*, who after a maybe, maybe not heart attack finds himself hanging with the Hindu owner of the local doughnut shop. Her latest hero – known only as "the Big Guy" – is similarly up against it. In a novel running very precisely from election day in November 2008 to Barack Obama's inauguration day in January

2009, this lifelong Republican donor is struggling with the idea of a black man sleeping in "his" White House.

Intent on righting what he believes is an egregious wrong, he builds around him a group of like-minded Republicans who will do whatever it takes to ensure the US never makes the same mistake again. But Democrats are not his only problem: the Big Guy's wife is sliding into alcoholism while his 18-year-old daughter – after proudly casting her first vote for John McCain – is also starting to unravel. Riding her beloved gelding in the woods back at her elite east coast boarding school, Meghan encounters an injured doe. A 911 summons – her sense of entitlement demands an instant clean-up – only worsens the situation (euthanised doe, bolting horse, hours lost in the woods). But rather than driving her towards her

father's authoritarianism, it instead elicits the beginnings of empathy in her half-unformed soul.

Meanwhile, with his wife removed to the Betty Ford clinic (this despite a renewal of their sex life: "Bang, bang, bang, it's like a mafia hit"), the Big Guy is free to assemble his merry band of insurgents. It's a journey that takes him to ever more bizarre meetings, including one in a Korean massage parlour with a "general" known as either Baldy or Barry, who may or may not be able to provide the requisite manpower if "in the event of decapitation... we don't all go Humpty Dumpty". Over the complimentary pedicure, the general assures him: "We are prepared. Like an alien life form – we walk among you ... the provisions of the constitution take too much for granted."

At first this oblique, metaphorical banter has a seductive silliness: these conspirators know what they're talking about and the reader is invited to eavesdrop, even if we don't yet possess the codebook. But

by the third or fourth conclave, you can't help but feel such doggedly non-specific language is militating against the narrative: what exactly are they planning and when and how? When one of them finally blurts out: "Sometimes I just wish you boys would speak English", it's hard not to agree. Maybe those

who spend their days in the world of Fox News and *Wall Street Journal* op-eds can instinctively parse this material and thus enjoy its satirical remodelling, but I found it far too slippery, too inconclusive.

Into all this re-emerges the Big Guy's wife, sober now, but pot-smoking and bi-curious, demanding that the "family secret" be revealed to their daughter. But any good literary surprise needs be followed by a chance for the reader to decompress and knit together all those nicely camouflaged clues that prefaced it. In this instance, beyond her mother's alcoholism (and the Big Guy seems cause enough for that), there's little or no foreshadowing and the

resulting story twist seems to have arrived from another book.

What's more, the time setting seems strange on two counts. Yes, Christmas 2008 was a political shock – but the far bigger shock reverberating round the world at the time was surely the financial meltdown. These people are all super-rich, so why isn't there a single mention of what it might be doing to their trust funds? And then there's the conspiracy itself: in interviews, Homes tells us it was conceived and written before the Donald threw his comb-over into the ring. So, with her storyline undercut by events, we seem to be left with a nostalgic plea for ordinary decent plotters who might have had the decency to seize power the old-fashioned way with tanks, instead of mesmerising half the country with Twitter and then sending in shamans and Proud Boys to storm the citadel. It feels like a strange compromise.

Jonathan Myerson

To order *The Unfolding* for £17.40 go to guardianbookshop.com or call 020-3176 3837



Biography

Chronicles of a reluctant Stone

The authorised biography of the Rolling Stones' late drummer Charlie Watts is warm and diligent on his love of jazz and family – while ducking any difficult issues, writes Neil Spencer

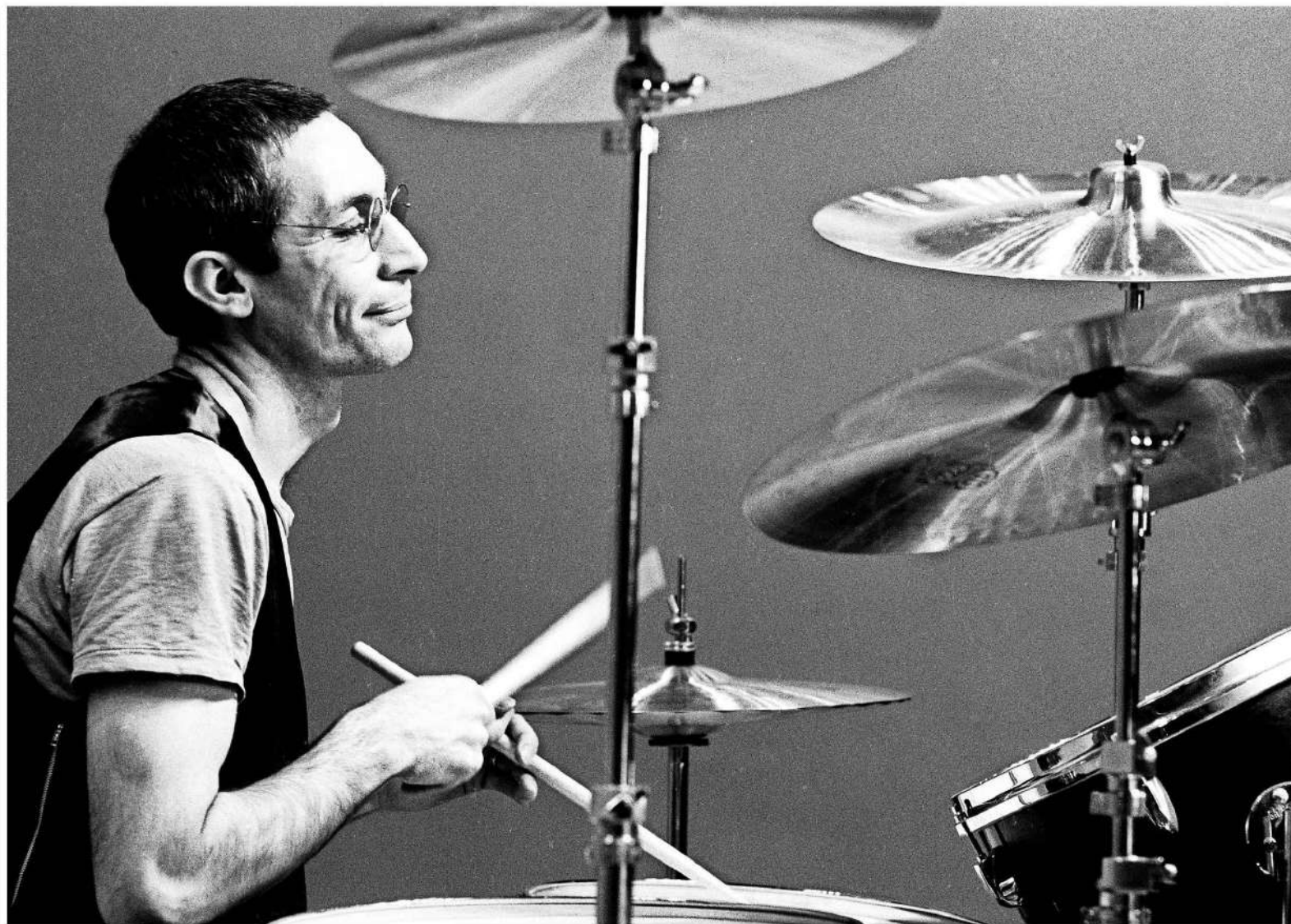
Charlie's Good Tonight: The Authorised Biography of Charlie Watts
Paul Sexton

Mudlark, £25, pp368

"Never do the authorised biography," a colleague once told me. "You'll find out where the bodies are buried, metaphorically speaking, but you won't be allowed to publish their location." That advice surely applies double when the act under consideration is the Rolling Stones, a group who have left in their wake a trail of outrage, depravity, misogyny, addiction and a few real-life cadavers. There has been some decent music at times, too. The group's incendiary past gets scant airtime here – the hellish Altamont concert of 1969, for example, with its on-film crowd murder, was merely "an event waiting to go wrong". Even the Stones' music gets little attention. There are lists of who guested at which shows and on which albums, praise for Charlie Watts's unerring timing and ability to hold together a rowdy, loose-limbed band (bassist Bill Wyman gets rare praise for his part too) and some commentary on drum technique, but the impact and meaning of the Stones' music stays unremarked.

It doesn't much matter. There are already walls of books about the Stones, including Keith Richards's memoir, *Life*, and we are here to celebrate the late Watts, who, while bringing stability to their shows and inspiration to their records – the tom-tom gallop of Paint It Black, say, or the wonky cowbell of Honky Tonk Women – was always ambiguous about Stonehood. As early as 1966 he told *Rave* magazine: "It's just a job that pays good money", which remained his default position. "I have tried to resign after every tour since 1969, but each time they talk me back into it," he tells author Paul Sexton later in his career. "It's like being in the army," he once told *NME*. "They don't let you leave."

He protested too much, of course. Running through the interviews here, whether by Sexton or lifted from other sources, is a strong camaraderie, along with testimony to how much Watts enjoyed playing with the band. "In the Beatle period,



ABOVE 'Unerring timing': Rolling Stones drummer Charlie Watts during filming of the video for *Respectable* in New York, 1978. Michael Putland/Getty Images

BELOW 'Wedded to jazz's cool school': Watts in 2001. Alamy



when people used to scream at you, girls running down the road, I hated that, used to hide. But there's nothing like walking on a stage and the place is full of screaming girls."

Watts's ambiguity was there from the outset. He grew up in a prefab in a drab north London suburb, and jazz, his first love, became a passport to a world of crisply dressed cool and dazzling artistry, his heroes alto saxophonist Charlie Parker – jazz's Picasso – and drummer Chico Hamilton. One of a talented pool orbiting around blues pioneer Alexis Korner in the early 1960s, Watts was headhunted by Jagger, Jones and Richards but faltered. "Should I join this interval band?" he asked his fellow travellers, relenting only after the trio secured enough gigs to match his wage in an advertising agency. Art, his only O-level, remained a passion. He sketched every tour hotel room he occupied, and later advised on the Stones' elaborate stage sets.

The Stones' ascent to stardom was swift, astutely overseen by manager Andrew Loog Oldham, who traded on their bad-boy image. Though Watts could play along, affecting a gormless, slack-jawed idiocy for TV cameras, he remained wedded to jazz's cool school, and to his beloved

'It's like being in the army,' he once told NME. 'They don't let you leave'

wife Shirley (nee Shepherd), an ex-art student whom he wed when pop-star marriage was considered commercial suicide. The pair prospered, moving from a Regent's Park flat to a Sussex mansion and finally to a Devon farm, where Shirley established an upmarket stud farm of Arabian horses. Later, during the Stones' tax exile, they added a French farm, where their daughter Seraphina grew up.

Watts's personal life is rightly given as much prominence as his career, but it is not drama-filled. He remained a devoted husband and father (later grandfather) and maintained friendships that stretched back to childhood. He never lost his passion for jazz. The orchestra he put together in the late 1980s was internationally acclaimed, and was followed by smaller groups at London's Ronnie Scott's. The Stones became wealthy and in later

years super-rich – the 147 shows of their 2005 A Bigger Bang tour grossed \$558m – enabling Watts to indulge his passions. Always immaculately dressed and always a collector, he freely indulged his passions: endless Savile Row suits, handmade shoes at £4,000 a pop, cashmere sweaters that would be worn once or twice, the purchase of Edward VIII's suits at Sotheby's. Then there were the military uniforms, civil war weaponry, Napoleon's sword, the drum kits of legendary jazzers ... and a string of Arabian horses, including the \$700,000 purchase of a grey mare.

Sexton, a longtime Stones chronicler, tells Watts's story with warmth and diligence, though difficult issues are ducked – the causes of Watts's flirtation with heroin in the 1980s remain opaque – and there are some unctuous turns of phrase. The Stones' late career albums, mediocre at best, become "greatly underrated", "an improbable triumph" or "undervalued delights". Even a passing PR man is "a revered writer". Never do the authorised biography.

To order *Charlie's Good Tonight* for £21.75 go to guardianbookshop.com or call 020-3176 3837

Graphic novel of the month

Bad boys from the blackstuff

Kate Beaton's melancholic and humane memoir records her bleak time under the male gaze in Canada's oil sands, writes **Rachel Cooke**

Ducks: Two Years in the Oil Sands

Kate Beaton

Jonathan Cape, £25, pp436

Kate Beaton's new graphic memoir, *Ducks: Two Years in the Oil Sands*, is, I think, going to come as something of a surprise to her fans, for it could hardly be more different in tone from her popular larky strip *Hark! A Vagrant*, in which she gently sends up historical figures such as Napoleon and Ada Lovelace. Yes, it's funny at moments; Beaton's low-key wryness is present and correct, and her drawings of people are as charming and as expressive as ever. But its mood overall is deeply melancholic. Her story, which runs to more than 400

pages, encompasses not only such thorny matters as social class and environmental destruction; it may be the best book I have ever read about sexual harassment.

How do men behave when women are (mostly) not around? Alas, the answer is: not terribly well. *Ducks* is an account of the two years Beaton spent (beginning in 2005) working in the oil sands of Alberta, Canada, a far-off planet to which she travelled from her beloved home in Nova Scotia for the sole purpose of paying off her student loans (in these booming wildernesses, the money is too good for a humanities student from a small rural community to refuse). Naturally, the wrench involved in this move is painful; like just about everyone in the places she is employed – in a town called Fort McMurray and in various camps in outlying areas – she comes from far away and must contend with aching homesickness. But for Beaton there's something else: her loneliness is exacerbated to an immeasurable degree by the fact that the women there are outnumbered by men by 50 to one.

It's as if she's an exhibit in a museum: in one camp, a long queue



'Astonishing grace': *Ducks: Two Years in the Oil Sands*. Kate Beaton

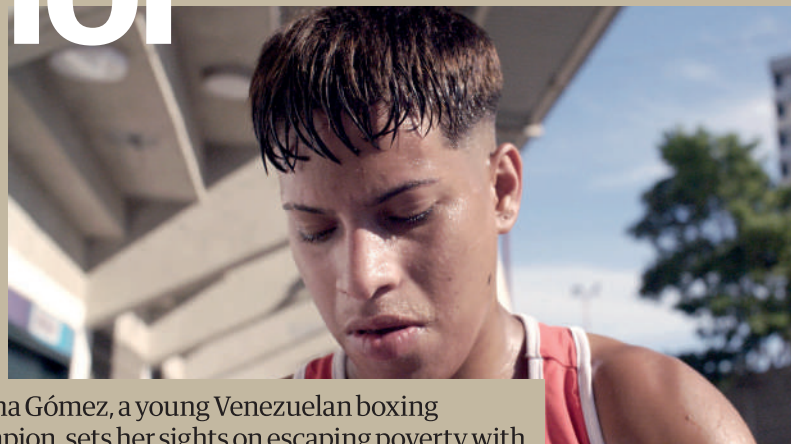
of men snakes around the building where she's working, those in it all hoping to catch sight of the new female on the block (and thence to grade her on her looks). In the beginning, she's only startled by the way these guys talk about women in her presence; by their terrible assumptions and casual persistence. Such things are, to a degree, entirely

new to her (she is only 21, after all). But this soon shades, first, into horror and furious indignation, and then into a terrible weariness.

Beaton sets such ugliness – and it will become very ugly indeed – against both the small acts of kindness by a few renegade decent blokes and the beauty of the Alberta landscapes; there are some gorgeous drawings in *Ducks* of the snow and the starry sky at night. But the human terrain, in her hands, is never only black and white. She has such compassion for these deracinated, isolated men, all of them so worn down physically by their work (the air is black with sooty deposits; workers joke darkly about their inevitable deaths from cancer). And it's this that gives her story not only its richness and depth, but also its astonishing grace. Life is complex, she tell us, quietly, and we are all in it together; each one of us is only trying to survive. What a difficult, gorgeous and abidingly humane book. It really does deserve to win all the prizes.

To order *Ducks: Two Years in the Oil Sands* for £21.75 go to guardianbookshop.com or call 020-3176 3837

Little Warrior



Johana Gómez, a young Venezuelan boxing champion, sets her sights on escaping poverty with the help of Edinburgh-based trainer, Gary Young.



Scan the QR code or watch now at theguardian.com/documentaries

The Guardian
DOCUMENTARIES

Fiction

House of secrets

Forever Home

Graham Norton

Coronet, £20, pp368

When Graham Norton surprised the literary world with his adept fiction debut, *Holding*, adroitly adapted into a Kathy Burke-directed television series earlier this year, the amiable narrative spun around a body uncovered in a sleepy Irish hamlet and the secrets the community held close to their hearts. Six years and three novels later, there's again a gruesome discovery in a domestic basement and a litany of rumours and family upheavals in a quiet Irish town to unpick. Formulaic? Let's just say Norton is really good at undemanding, popular fiction with emotional weight and something to say about the vagaries of contemporary life.

Actually, he promises that *Forever Home* is both the "funniest and darkest" story he's written thus far. Whether he gets that balance right is a moot point. At its heart is Carol, a quietly heroic late-fortysomething divorcee who finds

love again with the much older Declan. He's seemingly revelling in a second chance at a relationship, too, given the wife of his two adult children mysteriously disappeared years ago. Naturally, all cannot be well. Declan is soon moved into a nursing home, his untrusting and clearly messed-up children



booting Carol out of their house so they can secure a quick advance on their inheritance.

There's some really nice stuff here about the ache of watching someone rapidly decline, childhood trauma and the suffocating meaning-of-life decisions about family, relationships and work. Bolting that on to an increasingly slapstick crime caper feels odd, though, particularly when the reason for the big secret is not something you'd readily make light of.

Still, *Forever Home* is effortlessly readable, possessed of a super twist and full of rounded characters to keep close to your heart. **Ben East**

To order *Forever Home* for £17.40 go to guardianbookshop.com or call 020-3176 3837

Javier Zamora

‘The border has become hugely militarised’

The Salvadorian poet talks to **Killian Fox** about his memories of his childhood border crossing, how literature in his homeland is having a moment – and why he is indebted to Dave Eggers

Javier Zamora was born in El Salvador in 1990. Both his parents emigrated to the US before he turned five. At the age of just nine, Zamora undertook a treacherous journey by land and sea to join them in California – events recalled in his debut poetry collection, *Unaccompanied*, and now in his memoir, *Solito*, described by Dave Eggers as “a riveting tale of perseverance and the lengths humans will go to help each other in times of struggle”. A graduate of the creative writing programme at New York University and a Wallace Stegner fellow at Stanford University, California, Zamora lives with his wife in Tucson, Arizona.

What prompted you to write this book?

A lot of things, but mainly the weight of the trauma that I carried for so many years. My book of poems begins to touch on these themes, but I was lying to myself that writing poetry about something so traumatic was enough. I began to write this book during Donald Trump’s America, when everybody was talking about immigration. In 2017, when we had the Central American child crisis at the border, it seemed it was the first time Americans realised that there had been child migrants. It angered me that they didn’t realise it had been occurring for decades, and I was part of that.

What could prose do that poetry could not?

Literally cover the page. In poetry, there’s a lot of white space. I think that’s a metaphor for how, on the surface, I was facing what had happened to me. With the help of a therapist and meditation, I really went hard into looking at my past to understand myself better. And doing that, I had the time and the space and the mental health that I *could* fill the page.

You write about your experiences in extraordinary detail. How did you manage to reclaim those memories?

By 28, I finally had a green card and I could travel outside the US. Which meant I could research

The books interview

Javier Zamora photographed at his home in Tucson, Arizona, by Cassidy Araiza for *Observer New Review*, August 2022.

across the border and travel back to El Salvador for the first time in 19 and a half years. In October 2020, I moved to Tucson, because I needed to explore and feel the desert – I spent more than a month travelling with a friend who had been a border patrol agent.

Despite the incredible hardships you experienced on the trip – a gruelling sea voyage, harassment from Mexican police and then three highly risky attempts to cross into the US through the Sonoran desert – the book isn’t depressing. There is joy and hope.

That’s another thing that made me write this book. Often, the media only focuses on the harsh facts. These are immigrants enduring – for most – the worst day of their lives, and they’re getting photographed. The humanity of that individual is flattened and readers only look at them as a product of hardship and violence. As a survivor

of trauma, I don’t only remember that. On the contrary, I can still taste the fish we had in Acapulco and remember how happy we were getting food from nuns in a shelter near the border. It’s moments such as these that are absent from news clippings and even other works of fiction and nonfiction about immigration.

Have your parents read the book yet?

My dad finished it and cried. My mom hasn’t got past chapter one. And I think that’s very telling, of how they’re dealing with their own experiences. The person telling you this story doesn’t get into what it must be like for a parent to not know where their child is for more than eight weeks.

You wrote in a piece for *Granta* that you were “shocked to see how much the immigration machine had changed since I crossed in 1999; now, it’s a more violent monster”. If you were

crossing the border today, how might you have fared?

The chances of me surviving now would have been slim. In 1999, the coyotes, or human smugglers, genuinely thought they were helping people. Now, in order to smuggle human beings across the border, you have to be part of a cartel. And that has changed everything. There have been multiple cases where people pay the cartels and all the cartel does is throw people over the fence. On top of that, the border has become hugely militarised.

What was the last great book you read?

Liliana’s Invincible Summer by Cristina Rivera Garza is a memoir set in Mexico City about her younger sister, who was a victim of femicide. It is heartbreaking and a book that everybody, especially those who haven’t been victims of sexual abuse, should read. It’s out next year.

Which poets working today do you most admire?

Solmaz Sharif is a young poet whose trajectory I’ve admired – she has shown me the possibilities of what I could do. I admire the poetry and editorial work of Phillip B Williams. Natalie Diaz is very fierce and, on the page, gutting. And Ocean Vuong has done a lot for poetry in this country and will continue to do so.

Do you read much literature coming out of El Salvador?

This is a very exciting moment in Salvadorian literature. There’s a lot of people writing in the diaspora. This year alone, in the US, there’s a memoir called *Unforgetting* by Roberto Lovato, a book of nonfiction essays by Raquel Gutiérrez called *Brown Neon*, a poetry book by Christopher Soto entitled *Diaries of a Terrorist*, and Alejandro Varela’s novel *The Town of Babylon*. From El Salvador itself, I really enjoy the writing of Elena Salamanca and Alexandra Lytton Regalado.

Dave Eggers gave you a nice quote for the book. Do you know him?

In the last semester of high school, I did an internship with 826 Valencia [the San Francisco-based non-profit organisation co-founded by Eggers]. I went to one of their events and started talking to this older, dishevelled guy who seemed really cool and down to earth. Then he stopped our conversation to give a speech. It turns out it was Dave Eggers. I didn’t even know who he was. Then he gave me enough books to keep me reading for the next year. Had that not occurred, I perhaps wouldn’t have become a writer.

Solito is published on 15 September by Oneworld (£18.99). To order a copy for £16.42 go to guardianbookshop.com or call 020-3176 3837

‘The chances of me surviving now would have been slim’

Puzzles

Guess the painting by Laura Cumming



This week's question: Who painted this hairstyle (above)? Answer next Sunday.

Last week's detail came from the Dutch painter Pieter De Hooch's *Maid with a Broom and a Pail in a Sunlit Courtyard* (c1660-1). This is a picture within a picture: a serene landscape framed in the doorway of a courtyard immaculately cleaned by the maid. All is orderly and peaceful. Behind her, a copper basin turns like an eye to stare at the low, glowing sun. The distant spires belong to Delft, so often painted by De Hooch from within. From the brick floor to the peeling plaster, everything is made beautiful in his art, itself a homage to the maid's own careful labour.



Emoji science fiction

Guess the sci-fi TV shows from the emoji symbols. Answers at the bottom of page 47

1

2

3

4

5

Set by Killian Fox

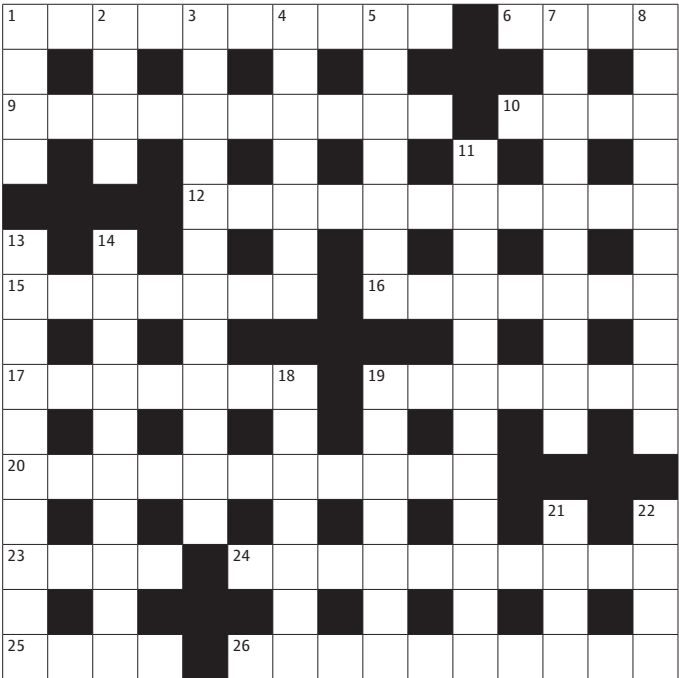
Everyman crossword No.3,961

Across

- 1 Importunes sadly for a new beginning (10)
- 6 Starters of appetising soups in Fontainebleau? I think not (2,2)
- 9 In retreat, massage, good lingerie and fine wines (10)
- 10 Everyman's after snack every so often, and wine (4)
- 12 Shivering, cold, threw up: it happens every four years (3,5,3)
- 15 Title is stirring for him? (7)
- 16 About time, forces retreating: that's more intelligent (7)
- 17 Enlightenment in, we're told, theguardian.com? (7)
- 19 Clues go pear-shaped, sugar (7)
- 20 Experimental facility with artist drawing dog (11)
- 23 Second person in French Resistance, note, to become revolutionary (4)
- 24 In this puzzle, one is – and isn't – this! (10)
- 25 Others snooze (4)
- 26 Settler working with map: it provides illumination along the way (6,4)

Down

- 1 Kids' barbecue staple (4)
- 2 Furious as god of love is brought up (4)
- 3 Masculine fellow abandoning jet to attack resident of high altitudes (8,4)
- 4 Coati dies, tasting a little spruce? Ever so much (7)
- 5 Regularly poaches many wildcats (7)
- 7 At any cost I organised a kind of holiday (10)



- 8 Perspire if consuming trifles (10)
- 11 So, a reputable resort offering vehicle for fun (8,4)
- 13 Showing some leg, Isla to rankle regulator (10)
- 14 Oldest and shattered, little deer (so Spooner tells us) (5-5)
- 18 Reiterate call for Communist to leave? (4,3)
- 19 Grand Old Duke with story about York, ultimately divine (7)
- 21 Evil Typhon's necropolitian abode, primarily? (4)
- 22 Panic in part of aircraft (4)

Name _____

Address _____

Post code _____

£15 book tokens for the first five correct solutions opened.
Solutions postmarked not later than Saturday night to:
The Observer PO Box 17566, Birmingham, B33 3EZ or fax 0121 742 1313.
No enclosures please other than name and address. Results on Sunday week.

Sudoku classic

			4					
		7						
4		3	1	6		5		
			5					
		4		1		3		
8		6			9	7		5
			3	9		8	6	
6								
5	7		8			4		

Fill in the blank cells using the numbers 1 to 9.
Each number must appear just once in every row, column and 3x3 box.

SOLUTION No. 3,960

Everyman No. 3,959 winners
Kathryn Brodie, Morden, Surrey
John and Heather Poarch, Horfield, Bristol
Jean Cowley, Wallingford, Oxfordshire
Bruce Miller, Fulwell, Sunderland
Dr Caroline Yellowley, Whitburn, Tyne and Wear



6	4	6	4	1	8	7	3	2	5	9	5	9
9	7	4	3	2	6	8	4	1	5	9	5	9
5	8	2	9	1	4	6	3	7	7	5	8	2
2	9	5	7	6	4	2	8	1	6	3	4	3
8	6	4	3	9	1	7	2	5	7	2	6	5
1	3	7	7	6	4	2	8	1	6	3	4	3
6	4	1	8	7	3	2	5	9	5	9	5	9
3	5	8	1	6	7	4	2	8	1	6	3	4
2	7	2	6	4	3	9	5	7	1	8	6	5
5	7	9	8	2	4	1	3	6	5	7	1	8
2	4	1	3	6	5	7	1	8	6	5	7	1
3	5	8	1	6	7	4	2	8	1	6	3	4
6	4	1	8	7	3	2	5	9	5	9	5	9
9	7	4	3	2	6	8	4	1	5	9	5	9
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8	6	4	3	9	1	7	2	5	7	2	6	5
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6	4	1	8	7	3	2	5	9	5	9	5	9
3	5	8	1	6	7	4	2	8	1	6	3	4
2	7	2	6	4	3	9	5	7	1	8	6	5
5	7	9	8	2	4	1	3	6	5	7	1	8
2	4	1	3	6	5	7	1	8	6	5	7	1
3	5	8	1	6	7	4	2	8	1	6	3	4
6	4	1	8	7	3	2	5	9	5	9	5	9
9	7	4	3	2	6	8	4	1	5	9	5	9
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6	4	1	8	7	3	2	5	9	5	9	5	9
3	5	8	1	6	7	4	2	8	1	6	3	4
2	7	2	6	4	3	9	5	7	1	8	6	5
5	7	9	8	2	4	1	3	6	5	7	1	8
2	4	1	3	6	5	7	1	8	6	5	7	1
3	5	8	1	6	7	4	2	8	1	6	3	4
6	4	1	8	7	3	2	5	9	5	9	5	9
9	7	4	3	2	6	8	4	1	5	9	5	9
5	8	2	9	1	4	6	3	7	7	5	8	2
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8	6	4	3	9	1	7	2	5	7	2	6	5
1	3	7	7	6	4	2	8	1	6	3	4	3
6	4	1	8	7	3	2	5	9	5	9	5	9
3	5	8	1	6	7	4	2	8	1	6	3	4
2	7	2	6	4	3	9	5	7	1	8	6	5
5	7	9	8	2	4	1	3	6	5	7	1	8
2	4	1	3	6	5	7	1	8	6	5	7	1
3	5	8	1	6	7	4	2	8	1	6	3	4
6	4	1	8	7	3	2	5	9	5	9	5	9
9	7	4	3									

[illegible]

Name
Address
Post code

- 1 One of twelve on the board, maybe – should purge the system (12, 2 words)
- 10 Like shrubby plant, as of old in a course sown wild (9)
- 11 Personal article? Fool's beginning at the end (4)
- 12 Keep on about repair, men needed (4)
- 13 Hamburger's additive often, rather rare in the middle (4)
- 14 Like devout Muslim, endlessly, if such after conversion (5)
- 16 After regular cutbacks armies rearm for a bit of a step up (5)
- 18 Sandwich made with e.g. kipper involving oven (7)
- 20 Not a *prima* ballerina, have great fun dancing round fringe of Bolshoi (9)
- 21 People I see in flood of feeling demonstrating psychological breakdown (9)
- 23 Enter (dropping in), frequently breaking extremities from behind (7, 2 words)
- 27 One nurses phobia in such a terror (5)
- 29 Opera's broadcast, not over? See symbol in vocal score (5)
- 30 African minstrel expending love within? It was true on screen (4)
- 31 Depression shown by end of passion in old poem (4)
- 32 Volume in fiction about vice (4)
- 33 Regarding scraps left, I give last out (9)
- 34 Maid, around end, awfully lined, showing resolve (12)

- 1 British wine, seasoned brew (5)
- 2 Spun pulu found in flax, yielding sedative (8)
- 3 Old Scottish porter judge preferred to English (5)
- 4 Non-religious believer avoiding our circuitous path round lives (5)
- 5 Wry humour I dropped describing unappealing old woman (6)
- 6 A ragu cooked with a container with chef's coating (8, 2 words)
- 7 How visitors behaved, stew being ruined in appearance (9)
- 8 Mouldy old tart woman scrapped (4)
- 9 Mundane lapse in the midst of grief as of old (7)
- 15 Member of wind section hit seventh note in vivace (9)
- 17 Reserve pedrero fired with entry of king (8)
- 19 Showing fossilized insect bits in mug, us included (8)
- 20 Mercury in form of Fido's deity such as Dagon (7)
- 22 Writing I'm assigned to brought up what links religion and the law (6)
- 24 Opposed to going after tons – it's no longer worthwhile (5)
- 25 Like old undyed cloth, say, in mostly pale or dull (5)
- 26 Where was he? Laying lines in track (5)
- 28 Put down-payment on grass by outside shed (4)

1	A	2	S	3	C	4	R	5	I	6	P	7	T	8	U	9	R	E	S	A
10	M	O	R	U	S	E	O	11	W	12	O	T	A	N						
13	B	R	O	C	A	R	D	14	A	M	R	I	T							
	E	G	U	K	15	I	O	S	C	U	R	I								
16	R	O	T	U	L	A	17	C	18	D	O	R	I	C						
19	20	21	G	U	N	S	I	G	H	T	M	I	N	L						
	A	R	A	22	G	23	U	A	R	24	D	A	G	E						
25	M	A	N	A	T	A	26	P	I	E	27	C	E	R						
29	B	E	D	R	O	L	30	S	V	A	D	I								
31	L	U	I	N	G	32	A	E	R	O	B	I	C							
33	E	S	N	E	S	R	34	T	E	R	I	C	A							
	R	35	P	E	R	S	I	S	T	E	N	T	L							

Across 25, man + at²; 26, cf. pierce; 29, be droll + s; 34, 1 in acre (rev.).
Down 1, Bergam(o) in ambler; 12, i.e. Air in G; 20, u + anag.; 21, i.e. n and ine = nine; 22, ref. former US TV series starring James G.; 24, E v in (Gustave) Doré.

Azed No. 2,619 winners
 Ian Storey, Sheffield
 Clare Jenkins, Slimbridge, Gloucestershire
 Richard Griffiths, Cardiff, Wales

Rules and requests
£25 in book tokens for the first three correct solutions opened.
Solutions postmarked no later than Monday week to:
Azed No. 2,622, The Observer, 90 York Way, London N1 9GU.

15	20			19		14	
	24		13			15	
15				12		19	
15		12					
		16	22			17	15
25				6	19		
	11	27	11				
				16		20	
			7				

Normal Sudoku rules apply, except the numbers in the cells contained within grey lines add up to the figures in the corner. No number can be repeated within each shape formed by the grey lines.

Diagram 1
Alireza Firouzja (to play) v Levon Aronian
 Firouzja rejected the obvious **24 Nxd5** due to **cx d5 25 Rx f7+ Kg6 26 Rxd5 Qxh4 27 Qf3 Qe1+ 28.Kb2 Qc3+! 29.Qxc3 Nxc3**, which he felt correctly would be OK for Black. What did he miss in this line? (see the end).

Last week, we saw how 19-year-old Alireza Firouzja ripped through the field in the rapidplay and blitz at St Louis, Missouri. This was followed by the classical chess Sinquefeld Cup, which finishes today. And this time the headlines – not all positive, sadly – have been regarding another junior two days younger than Firouzja: Hans Moke Niemann.

In recent years, the pace of chess players' development has accelerated dizzyingly. Today you can watch everything in real time with a chess computer engine in the background if you like. All this has assisted numerous very strong young players and when I glanced at the September FIDE list for juniors under 20 there were four over 2700 and a further dozen over 2600.

Weighing in at 2688, Niemann is one of the latter. He wasn't even due to play but something went wrong with Richard Rapport's paperwork and he started with a draw as White against Levon Aronian, and then wins as White against Shakhriyar Mamedyarov and Black against Magnus Carlsen himself. It was then that things turned dark. Niemann has apparently twice been banned by chess.com for cheating. This is reprehensible but totally different

from cheating over the board. In an interview the day after Carlsen withdrew, he admitted that he once used a computer when he was 12 and once when trying to grow his stream when 16: incidents he hugely regrets. These were both in games without prize money and he was adamant – and I absolutely believe him – that he would never ever cheat in an over-the-board game with prize money.

However, after losing to Niemann, Carlsen evidently decided that he had played "too well". He withdrew, stating that he would like to play again and giving no reason but posting with his tweet a video of José Mourinho saying: "If I speak I'm in big trouble." Following this far from subtly coded message, lots of other players have weighed in. Even before Niemann's interview, I was very much with Levon Aronian, who tweeted: "It quite often happens when young players play very well there are accusations... (but) I always think that young players can play very well!"

Magnus Carlsen v Hans Moke Niemann
St Louis 2022 (round 3)
Nimzo-Indian 4 g3

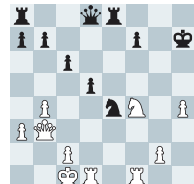
1d4 Nf6 2c4 e6 3Nc3 Bb4 4g3 0-0
5Bg2 d5 6a3 6Nf3 *is more common immediately.*
6...Bxc3+ 7bxc3 dxc4 8Nf3 c5 90-0
cxd4 10Qxd4 Nc6 11Qxc4 e5 12Bg5
h6 13Rfd1 Be6! *This nice intermezzo gives Black the edge.*
14Rxd8 Bxc4 15Rxa8 Rxa8 16Bxf6
gxf6 17Kf1 17Nd2 Bxe2 18Ne4 Kg7 19
Nd6 *would have given Carlsen enough for the pawn.*

17...Rdd8 18 Ke1 Na5 19 Rd1 Rc8 *Instead*
19...Rxd1+ 20 Kxd1 Bd5 21 Nh4 Bxg2
22 Nxc4 leads to a very complicated
knight ending.

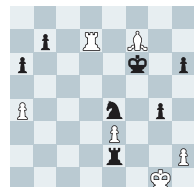
20 Nd2 Be2 21 c4 *Trying to bail out.*
21...Bxc4 22 Nxc4 Rxc4 23 Rd8+ Kg7
24 Bd5 Rc7 *Black is clearly better but*
White has decent drawing chances.
25 Ra8 a6 26 Rb8 f5 27 Re8 e4 28 g4
Rc5 29 Ba2 Nc4 30 a4 *The rook ending*
after 30 Bxc4 Rxc4 31 gxf5 b5 is most
unpleasant.
30...Nd6 31 Re7 fxc4 32 Rd7 e3! 33
fxe3 Ne4 34 Kf1 Rc1+ 35 Kg2 Rc2 36
Bxf7 Rxe2+ 37 Kg1 Re1+ 38 Kg2 Re2+
39 Kg1 Kf6

Diagram 2
40 Bd5 40 Rxb7 Ng5 (40...Nd6?! 41 Rb6!) 41 Bh5! Nf3+ 42 Kf1 Rc2 43 h4!
was a decent defence.
40...Rd2 41 Rf7+ Kg6 42 Rd7 Ng5! 43 Bf7+ Kf5 44 Rxd2 *If 44 Rxb7 Nf3+ 45 Kf1 Nxh2+ 46 Kg1 Nf3+ 47 Kf1 g3 and mates.*
44...Nf3+ 45 Kg2 Nxd2 46 a5 Ke5 47 Kg3 Nf1+ 48 Kf2 48 Kxg4 Nxh2+ *was perhaps a slightly better chance.*
48...Nxh2 49 e4 Kxe4 50 Be6 Kf4 51 Bc8 Nf3 52 Bxb7 Ne5 53 Bxa6 Nc6 54 Bb7 Nxa5 55 Bd5 h5 56 Bf7 h4 57 Bd5

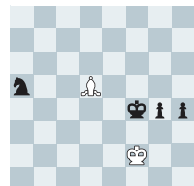
Diagram 3
57...Ke5 Releasing the knight so Carlsen resigned.
In diagram 1 after 24 Nxd5
Firouzja actually played 24 Ne2 and still won anyway.
24...cxd5 25 Rxf7+ Kg6 26 Rxd5 Qxh4 27 Qf3 Qe1+ he'd missed. 28 Rd!
winning easily.



1 Alireza Firouzja
(to play) v Levon
Aronian

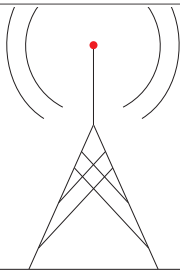


2 Magnus Carlsen
(to play) v Hans
Moke Niemann



3 Magnus Carlsen
v Hans Moke
Niemann (to play)

Emoji answers
1. Severance 2. Westworld 3. The X-Files 4. Lost 5. The Hitchhiker's Guide to the Galaxy



Television

By *Hollie Richardson*

Films by
Jonathan Romney

The week's highlights

Today

Pick of the Day Frozen Planet II

BBC One, 8pm

Penguins! Seals! The fluffiest cats in the world! David Attenborough returns with another epic exploration of the world's frozen regions. One minute you're screaming at a grizzly bear chasing a muskox calf that's lost its parents, the next you're weirdly sad that a polar bear can't hunt seals because of the melting ice. At the heart of the six-part series is an urgent message: the frozen wilderness is disappearing at a faster rate than ever before, and immediate action is needed.



The Capture

BBC One, 9pm

Isaac (Paapa Essiedu) finally comes face to face with the one who has been deepfaking his, well – face! – in tonight's penultimate episode. Could the revelation make him reconsider his pact with Rachel (Holliday Grainger) to expose Correction? In tomorrow's packed finale, it's Rachel's turn to question what the right thing to do it.

How To With John Wilson

BBC Two, 10pm

Tonight the deadpan documentarian gives viewers a lesson in how to improve their memory: he attempts to remember his food shop by observing clues on his journey to the supermarket – an apple rolling down a subway carriage; a fallen tree on a street that looks like broccoli; a dog pooing on the kerb (Nutella). **HR**

Film

The Man from Laramie

(Anthony Mann, 1950)

5Action, 6.55pm

No less than Hitchcock's *Vertigo*, the five westerns James Stewart made with Anthony Mann, also including *The Naked Spur* and (most famously) *Winchester '73*, capture the darker side of Hollywood's eternal nice guy, as signalled by the sweat-stained Stetson he habitually wore in them. Mann's genre-redefining "psychological westerns", as they have been called, deal with obsession and emotional damage. This, the last of the cycle, stars Stewart as a man who falls foul of a powerful ranching clan headed by patriarch Donald Crisp. Themes of vengeance and family heritage play out in a complex intrigue: the cast includes Arthur Kennedy, Cathy O'Donnell and fabled snarler Jack Elam. **JR**

Monday

Pick of the Day Ladhood

BBC Three, 10pm

The final series of Liam Williams's excellent coming-of-age comedy-drama continues. Liam is given a gambling account to work on as part of a new promotion, which forces him to recall the time he put his first bet on the Grand National – and the trouble gambling caused among his close friends. Back in the present day, he questions his morals, the direction of his career and every other extisential crisis a millennial comes up against.



Deepfake Porn: You Could Be Next

BBC Three, 9pm

The Capture might take deepfaking to far-fetched levels, but the reality is that there is a rising trend in doctoring harmless images into hardcore porn – and campaigners say laws around it in the UK don't go far enough to protect victims. This film speaks to three victims of image-based sexual abuse.

House of the Dragon

Sky Atlantic, 9pm

Dastardly Daemon (TV's most lovable villain?) is back at King's Landing after defeating the Crabfeeder – and he's taking his niece Rhaenyra out of the Red Keep's four walls to celebrate. And boy, do those Targaryens know how to party... Rhaenyra must keep a clear head, however, to choose a suitor and keep her father King Viserys happy. **HR**

Film

Logan

(James Mangold, 2017)

Film4, 11.10pm

Lest you thought *Joker* was the only attempt to spin comics mythology into something darkly adult, this downbeat *X-Men* spin-off is what you might call an anti-superhero movie. Hugh Jackman plays Logan, AKA Wolverine, now a lot older, on his uppers, and with his powers in decline. He's looking after now-geriatric mentor Charles Xavier (Patrick Stewart) and life after the *X-Men* looks pretty bleak. Then along comes a strange 11-year-old girl (Dafne Keen, Lyra in TV's *His Dark Materials*)... *Logan* whips up an action storm efficiently and with sometimes startling brutality, but also proves rather poignant in its contemplation of mortality. A classy, definitely not child-oriented, deviation from the genre norm. **JR**

Tuesday

Pick of the Day The Great British Bake Off

Channel 4, 8pm

A new series of *Bake Off* is exactly what the nation kneads (sorry, it's just too easy). Among this year's 12 contestants: Carole with the candy-floss hair, nuclear scientist James and, last but not yeast, salsa-dancing space dweeb Abdul. First up, it's cake week: the bakers must serve 12 mini-cakes, the perfect sponge and – strangely – a showstopper cake inspired by a house close to their hearts. As usual, Matt Lucas and Noel Fielding play host, while Prue Leith and Paul Hollywood are the judges. **HR**



Storyville: Gorbachev. Heaven

BBC Four, 9pm

How painfully symbolic it feels that the architect of glasnost should pass away at this time: hero to the west; traitor in his own land. In this intimate if wintry 2020 documentary, director Vitaliy Manskiy discovers the lonely 91-year-old Gorbachev in an empty house in Moscow – at once, gnostic, wry and (understandably) wary. **Ali Catterall**

Rosie Jones's Trip Hazard

Channel 4, 10.30pm

Abseiling down the National Lift Tower, anyone? It isn't the best start to Rosie Jones's tour of Northamptonshire with this week's guest, Lady Leshurr – who is terrified of heights. To warm up, the pair try to address the altitude problem by taking a flight in a microlight ("Essentially, a motorbike under a handkerchief"). **HR**

Film

Scanners

(David Cronenberg, 1981)

Horror Xtra, 9pm

Cronenberg's early films gave him the reputation of a master of the lurid – not unjustly. They also established his imagination as one inclined to conspiracy theory and critiques of the corporate/industrial mind set – and as very Canadian, in his use of impersonal Toronto and Quebec locations. Beyond its instantly notorious exploding heads, *Scanners* is a thriller about telepathy, mind control and rebellion, with Stephen Lack as a psychic "scanner" taking on an evil counterpart, and *The Prisoner*'s Patrick McGoohan as a sinister scientist. It's hardly surprising that Cronenberg would attempt a Don DeLillo adaptation (*Cosmopolis*) years later; their paranoid futurisms occupy the same universe. **JR**

Wednesday

Pick of the Day Shetland

BBC One, 9pm

"I'm sorry, Jimmy, but we have to play by the rules." As series seven reaches its climax – the last one to star Douglas Henshall, as he has confirmed that he won't be returning to the show – Rhona Kelly (Julie Graham) appeals to Jimmy Perez's (Henshall) better judgment where confessions are concerned. But with Lerwick's increasingly desperate killer still at large, a chemical-laden truck could lead police straight to the culprit. **Danielle De Wolfe**



Never Mind the Buzzcocks

Sky Max, 9pm

While the revived comedy music quiz can never match its Mark Lamarr and Simon Amstell heydays, nobody can dispute that host Greg Davies and team captains Noel Fielding and Daisy May Cooper are some of the best talent around to give it a go. Tonight's guests are Nile Rodgers, Russell Howard, Mae Muller and regular panellist Jamali Maddix. **HR**

Days That Shook the BBC With David Dimbleby

BBC Two, 9pm

The series rehashing notable BBC slip-ups and scandals concludes by looking at the corporation's sometimes rocky relationship with its audience. On the docket: Russell Brand's snide voicemails, "treasonous" and vile racist Nick Griffin on Dimbleby's own *Question Time*. **Graeme Virtue**

Film

Almost Famous

(Cameron Crowe, 2000)

Sky Cinema Greats, 11.55am

For a spell, former rock writer Crowe (*Singles*, *Jerry Maguire*) was one of the liveliest forces in American mainstream cinema. This was his last satisfying statement – an autobiographical tale about an aspiring young scribe (Patrick Fugit) who lands a *Rolling Stone* gig to profile an up-and-coming band and gets involved with groupie Penny Lane (Kate Hudson). If made now, the film would have needed to be much more incisive about the dubious sexual politics of the early 1970s music scene. But it's an enjoyably wistful nostalgia trip given some edge by Crowe's personal touch. Philip Seymour Hoffman brings some grist as legendary rock critic Lester Bangs – who, it's a safe bet, would have hated every minute. **JR**

Thursday

Pick of the Day

My Grandparents’ War: Kit Harington

Channel 4, 9pm
Kit Harington’s most iconic *Game of Thrones* episode might be Battle of the Bastards – but, as he finds out tonight, all four of his grandparents were real-life heroes in the second world war. Among the moving and schock revelations, Harington is captivated as he learns that two of them – Lavender and John – worked with the secret services, serving alongside James Bond creator Ian Fleming and Russian double agent Kim Philby.



The National Television Awards 2022

ITV, 8pm
Who needs the LA glitz and glam of the Emmys when we have Joel Dommett handing Ant & Dec their 21st consecutive award at the NTAs? (Please, Alison Hammond, usurp them!) Other nominees include: Netflix’s *Heartstopper* for best new drama and Channel 4’s *Derry Girls* for best comedy.

Stuck

BBC Two, 10pm & 10.15pm
There’s nothing worse than getting home and finding your partner smoking a spliff with their “favourite” ex on the sofa. So spare a thought for Dan (Dylan Moran) who does exactly that in tonight’s double bill – just moments after having a crisis in a changing room because nothing fits him. **HR**

Film

Moffie

(Oliver Hermanus, 2019)
Film4, 1.45am
South African director Oliver Hermanus is known for his story of gay desire *Beauty* and for latest film *Living*, starring Bill Nighy and written by Kazuo Ishiguro. *Moffie* is perhaps his most intense work – based on the fictionalised memoir by André-Carl van der Merwe, it’s a brutal account of a young gay man enduring army training in early-1980s South Africa. The title is a homophobic insult thrown at an 18-year-old conscript (Kai Luke Brummer), as he undergoes basic training under the command of Sergeant Brand – a terrifying performance by Hilton Pelsner. As the recruits, a cast of young actors flesh out this abrasive, immersively chilling account of homophobia and its political exploitation by the military. **JR**

Friday

Pick of the Day

Am I Being Unreasonable?

BBC One, 9.30pm
Daisy May Cooper’s new comedy will have you wincing in horror within the first few minutes. And yet, over the next half-hour – despite more twisted and dark turns – you’ll also probably be chuckling throughout. Written by Cooper and her real-life best friend Selin Hizli, it focuses on Nic (Cooper) who is unhappy in her marriage and secretly grieving for someone she cannot tell anybody about. Can she trust her new friend Jen (Hizli)? It cleverly balances silliness and tragedy.



The Great British Bake Off: An Extra Slice

Channel 4, 8pm
Jo Brand is back with the beloved *Bake Off* bonus series. Her first guests are comedian Harry Hill, radio DJ Melvin Odoom and *After Life*’s Roisin Conaty. They will be joined by the first contestant to be graciously booted out of the tent, while Tom Allen judges the audience’s baking attempts. **HR**

Munich Games

Sky Atlantic, 9pm
With two days to go until the Israel v Germany football friendly, tensions are rising among the officers charged with preventing a terrorist attack. German detective Maria and Mossad agent Oren can’t get a handle on their prime suspect. Meanwhile, spycraft is happening in the stands. **Ellen E Jones**

Film

Sunset Boulevard

(Billy Wilder, 1950)
Sky Cinema Greats, 6pm, 2.40am
One of the greatest instances of stunt casting, and one of the greatest movies about the movies. Silent-era legend Gloria Swanson plays former screen goddess Norma Desmond, holed up in her Hollywood mansion and recalling her long gone days of glory, before “the pictures got small”. The film excerpted to represent Desmond’s prime is actually Swanson’s own late 1920s vehicle *Queen Kelly*, directed by Erich von Stroheim – who plays Max, Desmond’s ex-husband and former Svengali, now her butler. Famously narrated by a dead man floating in a pool – William Holden’s down-at-heel screenwriter – *Sunset Boulevard* itself lays claim to immortality as a portrait of Tinseltown as a magnificently sad, gilded necropolis. **JR**

Saturday

Pick of the Day

Strictly Come Dancing

BBC One, 6.10pm
Rose Ayling-Ellis and Giovanni Pernice launch the new series with a reprise of their winning routine – which was one of the TV highlights of last year. Then it’s time to get the newly spray-tanned celebrities into their sequins and coupled up with their partners. Matt Goss, Fleur East, Helen Skelton, Ellie Simmonds, Hamza Yassin and Jayde Adams are just some of the 15 contestants who’ll be shimmying and shaking over the next few months. John Legend will also be performing tonight.



The Masked Dancer

ITV, 6.30pm
Where else would you find a cactus pulling sharp moves on the dance floor? Or a Pearly King lion having a knees up? And what about a pig showing off its fox-trotters? If *Strictly* is too straight down the line for you, *The Masked Dancer* is a wonderfully bizarre alternative. Tonight, a third celebrity will be revealed just before they are booted off.

Lost Treasures of Rome

Channel 4, 7pm
The seaside town of Herculaneum, which was destroyed alongside Pompeii (and, somehow, better preserved), is the final destination in this series’s journey through time in the Eternal City. Archaeologists find a surprisingly intact skeleton, which might help in piecing together the final hours before the volcanic eruption. **HR**

Film

The Girl With a Bracelet

(Stéphane Demoustier, 2020)
BBC Four, 9pm
A French middle-class family is thrown into disarray after 17-year-old Lise (Melissa Guers) is suspected of killing her best friend, and courtroom proceedings place her deepest secrets – and contemporary sexual mores – under a merciless spotlight. This judicial drama is in the classic tradition of Georges Simenon and Henri-Georges Clouzot, but also has echoes of Camus’s *The Outsider* in that it’s not just a crime that’s being tried, but a whole attitude to the world. Roschdy Zem and Chiara Mastroianni play Lise’s parents; the director’s sister Anaïs Demoustier is an implacable prosecutor; and Guers makes a powerful impression as the young woman in the dock. **JR**

Radio

By Stephanie Billen

Picks of the Week

Broadmoor psychiatrist and psychotherapist Dr Gwen Adshead makes fascinating connections between her work life and her love of choral music in *Private Passions* (Sunday, Radio 3, 12noon). As a therapist she says: “You are listening not just for the content of what people say but how they speak.” Off duty, when singing in choirs, she pays close attention to the voices around her. In between uplifting music choices ranging from Tallis to George Harrison’s Here Comes the Sun, she shares some disturbing truths, arguing that “any of us could get there” when it comes to committing unspeakably vicious acts.

Reporter Winifred Robinson and producer Sue Mitchell bring their listening skills to *The Boy in the Woods* (Monday, Radio 4, 1.45pm), a 10-part series investigating the case of Rikki Neave, a six-year-old found murdered in woodland in 1994. His mother was jailed for child cruelty while his killer remained at large until this year. Robinson, who has been following the case for more than 20 years, offers her own insights as part of a series that hears vivid testimonies from Rikki’s mother plus many others in the community.

“We really didn’t have that much interest in other people’s lives,” says sociologist Ellis Cashmore remembering what stardom looked like in the early 1960s. Over six programmes, *Icon* (Tuesday, Radio 4, 11.30am) considers how things have changed with photos of Elizabeth Taylor and Richard Burton embracing on a yacht in 1962 marking a pivotal point after which celebrities were no longer simply admired from afar. A thought-provoking opener includes an interview with photojournalist Danny Hayward who relates how Jade Goody helped him stage paparazzi-like pictures on her terms.

Bringing Up Britain (Wednesday, Radio 4, 8pm) learns how 48% of children and young people in one global survey felt dismissed when they tried to talk about climate concerns. As presenter Anjula Mutanda investigates how parents can engage with their children about the crisis, she receives sage advice from experts including psychologist Dr Thomas Doherty who advocates a first step of validating children’s concerns by treating them seriously.

The programme also hears from some switched-on school pupils with much to teach their confused elders.

Anjula Mutanda: children feel ignored on the environment.
BBC Radio 4



BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Morning Live (T) 10.0 Dom Does America (T) (R) 10.45 Claimed and Shamed (T) (R) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Doctors (T) 2.15 Money for Nothing (T) 3.0 Escape to the Country (T) 3.45 The Bidding Room (T) (R) 4.30 Antiques Road Trip (T) 5.15 Pointless (T) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T) 7.30 EastEnders (T)</p>	<p>6.30 Money for Nothing (T) (R) 7.15 The Bidding Room (T) (R) 8.0 Sign Zone: Antiques Roadshow (T) (R) 9.0 News (T) 12.15 Politics Live (T) 1.0 Chase the Case (T) (R) 1.45 Eggheads (T) (R) 2.15 Glorious Gardens from Above (T) (R) 3.0 Flipping Profit (T) (R) 3.45 Wanted: A Simple Life (T) (R) 4.30 Murder, Mystery and My Family (T) (R) 5.15 Flog It! (T) (R) 6.0 Richard Osman's House of Games (T) 6.30 Unbeatable (T) 7.0 Cricket: Today at the Test (T) England v South Africa. Third Test, day five.</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) 3.0 Tenable (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News and Weather (T) 6.30 News and Weather (T) 7.30 Emmerdale (T) Kim is shocked to learn that Hazel has been involved in a car accident. Having returned from the police station, Naomi worries that she will be facing jail time.</p>	<p>6.10 Countdown (T) (R) 6.50 3rd Rock from the Sun (T) (R) Double bill. 7.40 Everybody Loves Raymond (T) (R) Triple bill. 9.0 Frasier (T) (R) Triple bill. 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 The Great House Giveaway (T) (R) 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 Chateau DIY (T) 5.0 Moneybags (T) Craig Charles hosts the quiz. 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.45 Holiday Homes in the Sun (T) 1.40 News (T) 1.45 Home and Away (T) (R) 2.15 FILM Best Friend's Betrayal (Danny J Boyle, 2019) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) 6.55 News (T) 7.0 Police Interceptors (T) (R) A dangerous driver leads the team on a half-hour white-knuckle ride across Nottinghamshire, with the suspect repeatedly avoiding the stinger. 7.55 News (T)</p>	<p>7.0 Art, Passion & Power: The Story of the Royal Collection Dangerous Magic (T) (R) (1/4) Andrew Graham-Dixon charts the history of the Royal Collection, art and decorative objects amassed by monarchs over 500 years. He begins with Henry VIII and Charles I. 1</p>
<p>8.0 Panorama (T) Jane Corbin investigates the smugglers who get people into Britain. 8.30 We Are England (T) Workers at the two Mini factories. 9.0 The Capture The Flip (T) (6/6) Carey is kidnapped and interrogated. She has a chance to expose the truth but a moral obstacle stops her.</p>	<p>8.0 Only Connect (T) Victoria Coren Mitchell hosts. 8.30 University Challenge (T) The London School of Economics take on University College, Oxford. 9.0 The Boys from Brazil: Rise of the Bolsonaros (T) (2/3) A look at Jair Bolsonaro's campaign for the 2018 presidential election.</p>	<p>8.0 Coronation Street (T) Leanne walks in to hear Toyah confessing to Spider. 9.0 The Suspect (T) (3/5) Joe believes there is a pattern to be found among all the coincidences, and a breakthrough sets him on a new path of investigation, while Ruiz and Devi hit a roadblock.</p>	<p>8.0 Food Unwrapped (T) Amanda Byram explores how peas could solve the plastic pollution problem. 8.30 Jamie's One-Pan Wonders (T) The cook makes gnocchi and spicy meatballs. 9.0 24 Hours in A&E (T) A patient with a rare condition is rushed into St George's struggling to breathe.</p>	<p>8.0 Motorway Cops: Catching Britain's Speeders (T) PC Andy Doran makes his way to the scene of a collision where a young driver has fallen asleep at the wheel. 9.0 Can't Eat, Can't Heat – Who's Going to Sort It, and How? (T) Jeremy Vine chairs a discussion on the cost of living crisis.</p>	<p>8.0 Art of Persia (T) (R) (1/3) Samira Ahmed travels through Iran to tell the complex story of its people, culture and history. 9.0 Horizon: Mars – A Traveller's Guide (T) (R) Experts discuss where they would go on Mars and what they would need to do to survive there.</p>
<p>10.10 News (T) 10.40 Regional News (T) Weather 10.50 Have I Got a Bit More News for You (T) Charlie Brooker is the guest host of this extended episode. 11.35 Ellie & Natasia (T) (R) (3 & 4/6) Ellie White and Natasia Demetriou present the 21st-century Guide to Sex. 12.05 The Hit List (T) (R) 12.50 Weather (T) 12.55 News (T)</p>	<p>10.0 Frankie Boyle's Tour of Scotland (T) (R) (4/4) The comedian travels from Oban to Glasgow. 10.30 Newsnight (T) Weather 11.15 FILM The Aftermath (James Kent, 2019) (T) Drama with Keira Knightley. 12.55 Sign Zone Countryfile (T) (R) 1.55 Celebrity MasterChef (T) (R) 2.55 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Police, Camera, Murder (T) (R) The critical role of digital forensics in modern murder investigations. 11.45 All Elite Wrestling: Dynamite 1.25 Shop: Ideal World 3.0 Dickinson's Real Deal (T) (R) 3.50 Unwind With ITV (T) 5.05 Tenable (T) (R)</p>	<p>10.0 Second Hand for 50 Grand (T) Documentary series. 11.05 Naked Attraction (T) (R) 12.10 First Dates Hotel (T) (R) 1.05 999: On the Front Line (T) (R) 1.55 FILM Manusangada (Amshan Kumar, 2017) Drama. 3.35 Grand Designs (T) (R) 4.25 New Life in the Country (T) (R) 5.20 The Great Home Transformation (T) (R)</p>	<p>10.0 Casualty 24/7: Every Second Counts (T) (R) 11.05 999: Critical Condition (T) (R) The work of a Stoke A&E department. 12.05 Police Interceptors (T) (R) 1.0 Live NFL (T) Seattle Seahawks v Denver Broncos (kickoff 1.15am). The week one match from Lumen Field. 4.40 Wildlife SOS (T) (R) Double bill.</p>	<p>10.0 The Sky at Night (T) Dr Jen Gupta talks about her favourite pictures of space. 10.30 8 Days: To the Moon and Back (T) (R) Dramatised documentary about the Apollo 11 mission. 12.0 A Very British History (T) (R) 1.0 The Normans (T) (R) (2/3) Conquest 2.0 Art, Passion & Power... (T) (R) 3.0 Art of Persia (T) (R)</p>

Other channels

BBC Three
7.0pm Top Gear **7.0**
The Catch Up **8.0** Dubai Hustle **8.30** Nail Bar Boys **9.0** Deepfake Porn: You Could Be Next **10.0** Ladhood **10.25** Laugh Lessons **10.30** World Championship Boxing; Marshall v Shields - The Undisputed Women's Middleweight Title **11.0** Cuckoo Double Bill **11.50** Dubai Hustle **12.20** Deepfake Porn: You Could Be Next **1.20** Ladhood **1.45** Cuckoo Double Bill **2.35** The Rap Game UK **3.35** My Mate's a Bad Date

Dave
6.0am Teleshopping **7.10** Yianni: Supercar Customiser Double Bill **8.0** Border Force: America's Gatekeepers **9.0** Storage Hunters UK Double Bill **10.0** Sin City Motors **11.0** Expedition With Steve Backshall **12.0** Bangers and Cash **1.0** Border Force: America's Gatekeepers **2.0** Top Gear **3.0** Rick Stein's Secret

France **4.0** Top Gear **5.0** Rick Stein's Secret France **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI XL **10.0** Richard Ayoade's Question Team **11.0** Have I Got a Bit More Old News for You **12.0** Mock the Week **12.40** QI **1.20** QI XL **2.20** Room 101 **2.45** Would I Lie to You? **4.0** Teleshopping

E4
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Black-ish Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Teen First Dates **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** The Big Bang Theory **8.0** Below Deck: Mediterranean **9.0** Married at First Sight UK **10.0** Celeb Cooking School **11.05** Gogglebox **12.10** Married at First

Sight UK **1.15** Celeb Cooking School **2.15** First Dates Hotel **3.10** Below Deck: Mediterranean **4.0** Brooklyn Nine-Nine Double Bill **4.45** Baby Daddy Double Bill

Film4
11.0am **FILM** Vertigo (1958) **1.40** **FILM** The Weaker Sex (1948) **3.20** **FILM** The War Lover (1962) **5.30** **FILM** Carry on Cabby (1963) **7.20** **FILM** Table 19 (2017) **9.0** **FILM** A Beautiful Day in the Neighborhood (2019) **11.10** **FILM** Logan (2017) **1.50** **FILM** Blindspotting (2018)

ITV2
6.0am World's Funniest Videos Double Bill **7.0** Love Bites **8.0** Dress to Impress **9.0** Veronica Mars **10.0** One Tree Hill **11.0** Hart of Dixie **12.0** Supermarket Sweep **1.0** Family Fortunes **2.0** The Masked Singer US **3.05** Veronica Mars **4.0** One Tree Hill **5.0** Hart of Dixie **6.0** Celebrity Catchphrase **7.0** Secret Crush **8.0** Bob's Burgers Double Bill **9.0** Family Guy **9.30** American Dad! **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! **12.0** Bob's Burgers Double Bill **12.55** All American **1.55** Totally

Bonkers Guinness World Records **2.20** World's Funniest Videos **2.45** Unwind With ITV **3.0** Teleshopping

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 Double Bill **8.0** Resident Alien **9.0** COBRA: Cyberwar **10.0** Brassic **11.0** A League of Their Own **12.05** Freddie Fries Again **1.10** The Russell Howard Hour **2.0** NCIS: New Orleans **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol Double Bill

Sky Arts
6.0am John Williams By Anne-Sophie Mutter: Across the Stars **7.25** The Royal Ballet in Cuba **9.0** Tales of the Unexpected Double Bill **10.0** Alfred Hitchcock Presents Double Bill **11.0** Discovering: Walter Matthau **12.0** Mystery of the Lost Paintings **1.0** Tales of the Unexpected Double Bill **2.0** The Eighties

3.0 Portrait Artist of the Year 2014 **4.0** Discovering: Shirley MacLaine **5.0** Tales of the Unexpected Double Bill **6.0** Alfred Hitchcock Presents Double Bill **7.0** Inside Art: The Rules of Art? **7.30** **FILM** André Rieu: Together Again (2021) **10.05** Mystery of the Lost Paintings **11.05** Comedy Legends **12.05** The Art of the Garden **1.05** 512 Hours With Marina Abramović **3.0** Neil Gaiman's Likely Stories **4.0** Master of Photography **5.0** Cheltenham Literature Festival

Sky Atlantic
6.0am Urban Secrets Double Bill **7.45** Boardwalk Empire Double Bill **10.0** The Sopranos Double Bill **12.15** Six Feet Under Double Bill **2.25** Game of Thrones **3.30** Boardwalk Empire Double Bill **5.45** The Sopranos Double Bill **7.55** Game of Thrones **9.0** House of the Dragon **10.10** Gangs of London **11.15** House of the Dragon **12.20** The Nevers **1.25** Irma Vep **2.30** In Treatment **3.30** In Treatment **4.0** Urban Secrets **5.0** Urban Secrets

On the radio

Radio 3
6.30am Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Anton Bruckner (1/5) **1.0** Lunchtime Concert: Wigmore Hall Mondays. The tenor Christoph Prégardien and the pianist Michael Gees perform songs by Schubert and Brahms, and Mahler's *Lieder eines fahrenden Gesellen*. **2.0** Afternoon Concert. Music from summer festivals around Europe, including the BBC SO on tour at the Mecklenburg Vorpommern festival performing Elgar's Cello Concerto in E minor with Daniel Müller-Schott and Dvořák's New World Symphony. **4.30** New Generation Artists. Elisabeth Brauss plays Brahms's Four Pieces for Piano, Op119. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert. Rachmaninov:

Rhapsody on a Theme of Paganini, Op 43. Prokofiev: Cinderella, Op 87, ballet music. Vadym Kholodenko (piano), SWR SO, Stuttgart, Dima Slobodeniouk. **9.30** Northern Drift: Bryony and Alice, and Shirley May **10.0** Music Matters (R) **10.45** The Essay: Sign Language Is My Language - Sign Language Through the Ages (R) (1/5) **11.0** Night Tracks **12.30** Through the Night

Radio 4
6.0am Today **9.0** Start the Week: Birmingham (6/10) **11.0** In Suburbia: Light and Shade (R) (2/3) **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (1/5) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4 Extra
6.0am Some Mother's Son (6/6) **6.30** Agatha Raisin (1/6) **7.0** Hazelbeach (2/6) **7.30** Mark Steel's in Town (3/6) **8.0** Round the Horne (9/20) **8.30** Yes Minister (5/8) **9.0** Dilemma (5/6) **9.30**

Cultural Life (R) **3.0** Brain of Britain (7/17) **3.30** The Food Programme: The Hairy Bikers (R) **4.0** My Space: The Blackpool Tower. Personal accounts of famous buildings. (R) **4.30** Beyond Belief (5/8) **5.0** PM **6.0** News: 12/09/2022 **6.30** Mark Steel's in Town: Salisbury (4/6) **LW & FM: 7.0** The Archers **7.15** Front Row **8.0** Ugandan Asians: The Reckoning **8.30** Crossing Continents (R) **9.0** The Spark: Danielle Citron on Intimate Privacy (R) **9.30** Start the Week (R) **10.0** The World Tonight **10.45** Book at Bedtime: The Maid, by Nita Prose. (6/10) **11.0** In Suburbia: Light and Shade (R) (2/3) **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (1/5) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Country Matters (2/6) **10.0** The No 1 Ladies' Detective Agency (1/2) **10.45** Short Works **11.0** TED Radio Hour (24/52) **12.0** Round the Horne (9/20) **12.30** Yes Minister (5/8) **1.0** Some Mother's Son (6/6) **1.30** Agatha Raisin (1/6) **2.0** Adventures of a Young Naturalist (1/5) **2.15** Eleanor Rising (1/5) **2.30** Fowles in Dorset **3.0** The No 1 Ladies'... **3.45** Short Works **4.0** Dilemma (5/6) **4.30** Country Matters (2/6) **5.0** Hazelbeach (2/6) **5.30** Mark Steel



Rosie Jones's Trip Hazard
Channel 4, 10pm
The comic and guest Lady Leshurr get killed up in Corby

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Morning Live (T) 10.0 Dom Does America (T) (R) 10.45 Claimed and Shamed (T) (R) 11.15 Homes Under the Hammer (T) 12.15 Bargain Hunt (T) (R) 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Doctors (T) 2.15 Money for Nothing (T) (R) 3.0 Escape to the Country (T) 3.45 The Bidding Room (T) (R) 4.30 Antiques Road Trip (T) 5.15 Pointless (T) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T) 7.30 EastEnders (T)</p>	<p>6.20 Money for Nothing (T) (R) 7.05 Antiques Road Trip (T) (R) 7.50 Sign Zone: Nature's Weirdest Events (T) (R) 8.20 Our Lives: Rat Woman (T) (R) 8.50 Lifeline (T) (R) 9.0 News (T) 12.15 Politics Live (T) 1.0 Chase the Case (T) (R) 1.45 Eggheads (T) (R) 2.15 Glorious Gardens from Above (T) (R) 3.0 Flipping Profit (T) (R) 3.45 Wanted: A Simple Life (T) (R) Chris Bavin helps a couple find a retirement home in East Sussex. 4.30 Murder, Mystery and My Family (T) (R) 5.15 Flog It! (T) (R)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) 3.0 Tenable (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News and Weather (T) 6.30 News and Weather (T) 7.30 Emmerdale (T) The police show Kim definitive proof that Jamie is alive, and after overhearing Kim talk about her dad, a confused and upset Millie runs away.</p>	<p>6.10 Countdown (T) (R) 6.50 3rd Rock from the Sun (T) (R) Double bill. 7.40 Everybody Loves Raymond (T) (R) Triple bill. 9.0 Frasier (T) (R) Triple bill. 10.30 Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 The Great House Giveaway (T) (R) 12.30 Steph's Packed Lunch (T) Magazine show hosted by Steph McGovern. 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 Chateau DIY (T) 5.0 Moneybags (T) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.45 Holiday Homes in the Sun (T) 1.40 News (T) 1.45 Home and Away (T) 2.15 FILM Picture Perfect Mysteries: Dead Over Diamonds (Ron Oliver, 2020) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) 6.55 News (T) 7.0 Dogs Behaving (Very) Badly (T) (R) Graeme Hall treats a dog that has turned aggressive towards other dogs after being attacked, and helps a cancer patient with a badly behaved golden retriever. 7.55 News (T)</p>	<p>7.0 Art, Passion & Power: The Story of the Royal Collection Paradise Regained (T) (R) (2/4) Andrew Graham-Dixon tells the story of the Royal Collection's resurrection, following its fortunes from Charles II through to the 18th century.</p>
<p>8.0 Fake Or Fortune? (T) The origins of a 17th-century painting of Christ, displayed in a Port Glasgow church. 9.0 Celebrity MasterChef (T) The five remaining contenders begin finals week with afternoon tea for 12 famous guests at Alexandra Palace, then a dish inspired by their childhood.</p>	<p>5.30 Live Women's T20 Cricket (T) England v India. The second match, from the County Ground in Derby. 9.30 Inside the Factory XL: Diggers (T) (R) Gregg Wallace and Cherry Healey visit the JCB factory in Staffordshire, where as many as 100 diggers are made every day.</p>	<p>8.0 Vera Witness (T) (R) (1/6) DCI Vera Stanhope must unravel the mystery when well-respected local builder and family man Jim Tullman is found beaten to death on the steps of the Collingwood Monument. Crime drama starring Brenda Blethyn, Kenny Doughty and Jon Morrison.</p>	<p>8.0 The Great British Bake Off (T) (1/10) Noel Fielding and Matt Lucas welcome 12 new contestants into the tent, baking mini-cakes and two sponges, including one in the shape of a house close to their hearts. 9.30 First Dates Hotel (T) Twins Bethany and Shannon arrive at the Italian hotel.</p>	<p>8.0 The Yorkshire Vet (T) Peter Wright helps a pregnant cow that is expecting twins. 9.0 The Pyrenees With Michael Portillo (T) (4/4) The broadcaster retraces the route through the Catalanian Pyrenees his father used to flee in 1939 as a political refugee from the Spanish civil war.</p>	<p>8.0 Keeping Up Appearances (T) (R) Hyacinth tries to get a part in Emmet's musical. 8.30 Ever Decreasing Circles (T) (R) Martin is horrified when Paul buys a neighbour's house to rent out. 9.0 Storyville: Gorbachev. Heaven (T) (R) A portrait of the late last leader of the Soviet Union.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 Ambulance (T) (R) Simon and Jamie help a man with a head injury. 11.40 Question of Sport (T) (R) With Mark Foster, Susannah Townsend and Bruce Mouat. 12.10 The Dark Side of Direct Sales (T) (R) 12.40 Weather (T) 12.45 News (T)</p>	<p>10.30 Newsnight (T) Weather 11.15 Martin Compston's Scottish Fling West Coast (T) (R) (1/6) 11.45 FILM <i>Sus</i> (Robert Heath, 2010) (T) Drama set in the 1970s, starring Clint Dyer. 1.15 Sign Zone Celebrity MasterChef (T) (R) Double bill. 2.45 Saving Lives at Sea (T) (R) 3.45 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 The Thief, His Wife and the Canoe: The Real Story (T) (R) 11.40 Heathrow: Britain's Busiest Airport (T) (R) Demi deals with a medical emergency. 12.05 Shop: Ideal World 3.0 Take the Tower (T) (R) 3.50 Unwind With ITV (T) 5.05 Dickinson's Real Deal (T) (R)</p>	<p>10.30 Rosie Jones's Trip Hazard (T) Rosie and rapper Lady Leshurr face a 418ft abseil. 11.35 Gogglebox (T) (R) 12.35 The Last Leg (T) (R) 1.30 The Simpsons (T) (R) Double bill. 2.20 FILM The Dressmaker (Jocelyn Moorhouse, 2015) (T) Drama with Kate Winslet. 4.15 Perfect House, Secret Location (T) (R)</p>	<p>10.0 Getting Away With Murder: The Killing of Mary Gough (T) (R) 12.05 Angel of Death: The Crimes of Beverley Allitt (T) (R) A psychological profile of the convicted child killer. 1.0 The Live Casino Show 3.05 Britain's Favourite Chocolate (T) (R) 4.45 Amazing Cakes and Bakes (T) (R)</p>	<p>10.40 Ted Hughes: Stronger Than Death (T) (R) A look at how the poet's life shaped his work, including an interview with his daughter Frieda, as well as testimony from friends and fellow writers. 12.10 Sylvia Plath: Inside the Bell Jar (T) (R) 1.10 The Normans (T) (R) (3/3) Normans of the South 2.10 Art, Passion & Power... (T) (R)</p>

Other channels

BBC Three
7.0pm Top Gear **7.0** The Catch Up **8.0** The Fast and the Farmer-ish Double Bill **9.0** Squad Goals: Dorking 'Til I Die Double Bill **10.0** Deepfake Porn: You Could Be Next **11.0** This Country Double Bill **11.50** Ladhood **12.15** Squad Goals: Dorking 'Til I Die Double Bill **1.15** Deepfake Porn: You Could Be Next **2.15** This Country Double Bill **3.10** Cuckoo Double Bill

Dave
6.0am Teleshopping **7.10** Yianni: Supercar Customiser Double Bill **8.0** Border Force: America's Gatekeepers **9.0** Storage Hunters UK Double Bill **10.0** Sin City Motors **11.0** Expedition With Steve Backshall **12.0** Bangers and Cash **1.0** Border Force: America's Gatekeepers **2.0** Top Gear **3.0** Rick Stein's Secret France **4.0** Top Gear **5.0** Rick

Stein's Secret France **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** Q! XL **10.0** Live at the Apollo **11.0** Have I Got a Bit More News for You **12.0** Mock the Week **12.40** Q! **1.20** Q! XL **2.20** Room 101 **2.45** Would I Lie to You? **4.0** Teleshopping

E4
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Black-ish Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Married at First Sight UK **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** The Big Bang Theory **8.0** Below Deck: Mediterranean **9.0** Married at First Sight UK **10.0** Celeb Cooking School **11.05** Naked Attraction **12.10** First Dates Hotel **1.15**

Married at First Sight UK **2.15** Celeb Cooking School **3.10** Below Deck: Mediterranean **4.0** Brooklyn Nine-Nine Double Bill **4.50** Baby Daddy Double Bill

Film4
11.0am **FILM** Waterloo Road (1944) **12.35** **FILM** Border River (1954) **2.20** **FILM** The Court-Martial of Billy Mitchell (1955) **4.25** **FILM** The Long Ships (1963) **7.05** **FILM** Fantastic Four (2015) **9.0** **FILM** Raiders of the Lost Ark (1981) **11.15** **FILM** A Hidden Life (2019)

ITV2
6.0am World's Funniest Videos Double Bill **7.0** Love Bites **8.0** Secret Crush **9.0** Veronica Mars **10.0** One Tree Hill **11.0** Hart of Dixie **12.0** Supermarket Sweep **1.0** Family Fortunes **2.0** The Masked Singer US **3.05** Veronica Mars **4.0** One Tree Hill **5.0** Hart of Dixie **6.0** Catchphrase Celebrity Special **7.0** Secret Crush **8.0** Bob's Burgers Double Bill **9.0** Family Guy Double Bill **10.0** Plebs Double Bill **11.0** Family Guy **11.30** American Dad! Double Bill **12.25** Bob's Burgers Double Bill **1.25** All

American **2.20** World's Funniest Videos **2.45** Unwind With ITV **3.0** Teleshopping

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 Double Bill **8.0** A League of Their Own **9.0** The Blacklist **10.0** The 74th Annual Primetime Emmy Awards. Kenan Thompson hosts the ceremony honouring excellence in TV at the Microsoft Theatre in Los Angeles. **12.0** Brassic **1.0** Road Wars **2.0** Highway Patrol **2.45** Hawaii Five-0 **3.50** MacGyver **4.55** Highway Patrol Double Bill

Sky Arts
6.0am Reinventing the Orchestra With Charles Hazlewood **6.55** Romeo and Juliet **9.0** Tales of the Unexpected Double Bill **10.0** Alfred Hitchcock Presents Double Bill **11.0** Discovering: Shirley MacLaine **12.0** Vermeer from the National Gallery, London **1.0**

Tales of the Unexpected Double Bill **2.0** The Art of Architecture **3.0** Portrait Artist of the Year 2014 **4.0** Discovering: Charles Bronson **5.0** Tales of the Unexpected Double Bill **6.0** Alfred Hitchcock Presents Double Bill **7.0** Discovering: Elizabeth Taylor **8.0** Cézanne: Portraits of a Life **9.0** I, Claude Monet **10.0** Catherine the Great **11.10** The South Bank Show **12.45** The Directors **1.45** Les Dawson's Parisienne Adventure: Urban Myths **2.15** Joan Rivers and Barbra Streisand: Urban Myths **2.45** **FILM** Jerry Lewis: The Man Behind the Clown (2016) **4.0** Discovering: Elizabeth Taylor **5.0** Cheltenham Literature Festival

Sky Atlantic
6.0am Fish Town Double Bill **7.45** Boardwalk Empire Double Bill **10.0** The Sopranos Double Bill **12.15** Six Feet Under Double Bill **2.25** Game of Thrones **3.30** Boardwalk Empire Double Bill **5.45** The Sopranos Double Bill **7.55** Game of Thrones **9.0** Irma Vep **10.05** House of the Dragon **11.10** Munich Games Double Bill **1.10** Succession **2.20** The Affair **3.30** In Treatment **4.0** Fish Town Double Bill

On the radio

Radio 3
6.30am Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Bruckner (2/5) **1.0** Lunchtime Concert: Machynlleth Festival Highlights. The Navarra Quartet join forces with the double bassist Leon Bosch in Dvořák's String Quintet, Op 77. (1/4) **2.0** Afternoon Concert. A concert given by the Verbier Festival Orchestra, featuring Bartók and Shostakovich. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert: Edinburgh International Festival. Donald Runnicles and the BBC Scottish Orchestra, featuring Hayward, the sociologist Ellis Cashmore and the philosopher Prof Angie Hobbs discuss the celebrity culture that enveloped the actor Elizabeth Taylor. (1/6) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Call You and Yours **1.45** The World at One **1.45** The Boy in the Woods: A Body Is Found (2/2) **2.0** The Archers (R) **2.15** Drama: Love Across the Ages, by Shahid Iqbal Khan. **3.0**

Is My Language. Tina Kelberman shares her story of growing up in a Jewish household using BSL. (2/5) **11.0** Night Tracks **12.30** Through the Night (R)

Radio 4
6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** The Life Scientific: Judith Bunbury on the Shifting River Nile in the Time of the Pharaohs (2/7) **9.30** One to One: Gospel in Cornwall - Gillian Burke (2/7) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: A Visible Man, by Edward Enninfu. (2/5) **10.0** Woman's Hour **11.0** The Curious Cases of Rutherford & Fry (5/6) **11.30** Icon: Image, Reflection, Shadow. The photojournalist Danny Hayward, the sociologist Ellis Cashmore and the philosopher Prof Angie Hobbs discuss the celebrity culture that enveloped the actor Elizabeth Taylor. (1/6) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Call You and Yours **1.45** The World at One **1.45** The Boy in the Woods: A Body Is Found (2/2) **2.0** The Archers (R) **2.15** Drama: Love Across the Ages, by Shahid Iqbal Khan. **3.0**

Short Cuts (2/5) **3.30** Costing the Earth: Future Tourists (2/13) **4.0** The Listening Project **4.30** Great Lives: George Lascelles, Seventh Earl of Harewood. Proposed by Lesley Garrett. (7/9) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Alone: The Toy Man. By Moray Hunter. Comedy starring Angus Deayton and Kate Isitt. (5/6) **7.0** The Archers **7.15** Front Row **8.0** File on 4: British Victims of Trafficking. Annabel Deas reports. (2/9) **8.40** In Touch **9.0** Can the Police Keep Us Safe? (R) **9.30** The Life Scientific (R) **10.0** The World Tonight **10.45** Book at Bedtime: The Maid, by Nita Prose. (7/10) **11.0** Fortunately **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4 Extra
6.0am Death May Surprise Us (1/6) **6.30** Agatha Raisin (2/6) **7.0** The Break (3/6) **7.30** Alone (4/6) **8.0** The Goon Show **8.30** King Street Junior (5/8) **9.0** The News Quiz (1) **9.30**

The Older Woman (2/6) **10.0** The No 1 Ladies' Detective Agency (2/2) **10.45** Short Works **11.0** Music Hall Reclaimed **12.0** The Goons **12.30** King Street Junior (5/8) **1.0** Death May Surprise Us (1/6) **1.30** Agatha Raisin (2/6) **2.0** Adventures of a Young Naturalist (2/5) **2.15** Eleanor Rising (2/5) **2.30** The Hotel Suite **3.0** The No 1 Ladies'... **3.45** Short Works **4.0** The 3rd Degree (3/6) **4.30** The Older Woman (2/6) **5.0** The Break (3/6) **5.30** Alone (4/6) **6.0** Journey Into Space (13/13) **6.30** Soul Music (2/5) **7.0** The Goons **7.30** King Street Junior (5/8) **8.0** Death May Surprise Us (1/6) **8.30** Agatha Raisin (2/6) **9.0** Music Hall Reclaimed **10.0** Alone (4/6) **10.30** Think the Unthinkable (1/4) **11.0** Party (2/4) **11.30** I've Never Seen Star Wars (6/6) **12.0** Journey Into Space (13/13) **12.30** Soul Music (2/5) **1.0** Death May Surprise Us (1/6) **1.30** Agatha Raisin (2/6) **2.0** Adventures of a... **2.15** Eleanor Rising (2/5) **2.30** The Hotel Suite **3.0** The No 1 Ladies'... **3.45** Short Works **4.0** The 3rd Degree (3/6) **4.30** The Older Woman (2/6) **5.0** The Break (3/6) **5.30** Alone (4/6)

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Morning Live (T) 10.0 Dom Does America (T) (R) 10.45 Claimed and Shamed (T) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) (R) 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Doctors (T) 2.15 Money for Nothing (T) 3.0 Escape to the Country (T) (R) 3.45 The Bidding Room (T) (R) 4.30 Antiques Road Trip (T) 5.15 Pointless (T) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 One Show (T) 7.30 EastEnders (T)</p>	<p>6.30 Escape to the Country (T) (R) 7.15 Antiques Road Trip (T) (R) 8.0 Sign Zone: Gardeners' World (T) (R) 9.0 News (T) 11.15 Politics Live (T) 1.0 Chase the Case (T) (R) 1.45 Eggheads (T) (R) 2.15 Glorious Gardens from Above (T) (R) 3.0 Flipping Profit (T) (R) 3.45 Wanted: A Simple Life (T) (R) 4.30 Murder, Mystery and My Family (T) (R) 5.15 Fog It! (T) (R) 6.0 Richard Osman's House of Games (T) 6.30 Unbeatable (T) General knowledge quiz hosted by Jason Manford. 7.0 Celeb Antiques Road Trip (T) (R)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) 3.0 Tenable (T) 4.0 Tipping Point (T) (R) 3.0 Flipping Profit (T) (R) 3.45 Wanted: A Simple Life (T) (R) 4.30 Murder, Mystery and My Family (T) (R) 5.15 Fog It! (T) (R) 6.0 Richard Osman's House of Games (T) 6.30 Unbeatable (T) General knowledge quiz hosted by Jason Manford. 7.0 Celeb Antiques Road Trip (T) (R)</p>	<p>6.10 Countdown (T) (R) 6.50 3rd Rock from the Sun (T) (R) Double bill. 7.40 Everybody Loves Raymond (T) (R) Triple bill. 9.0 Frasier (T) (R) Triple bill. 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 The Great House Giveaway (T) (R) Transforming a dated house in Skewen, south Wales. 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 Chateau DIY (T) 5.0 Moneybags (T) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.45 Holiday Homes in the Sun (T) 1.40 News (T) 1.45 Home and Away (T) 2.15 FILM My Husband's Secret Life (Philippe Gagnon, 2018) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) 6.55 News (T) 7.0 The Highland Vet (T) (R) A seal is brought in to the large animal wing and may be too ill to return to the wild. A rescue dog in training for police duties needs a delicate procedure. 7.55 News (T)</p>	<p>7.0 Art, Passion & Power: The Story of the Royal Collection Palaces and Pleasuredomes (T) (R) (3/4) Andrew Graham-Dixon examines the age of the Romantics, and the flamboyant George IV who created so much of the visual look of the modern monarchy.</p>
<p>8.0 The Repair Shop (T) The team work on a second world war radio, a pair of vintage scissors and a battered school satchel.</p> <p>9.0 Shetland (T) (6/6) The team race to identify the killer and prevent disaster. As the investigation draws to a close, Perez faces a life-changing decision.</p>	<p>8.0 Mary Berry: Cook & Share (T) The cook visits Bristol where she shares shakshuka.</p> <p>8.30 Nadiya's Everyday Baking (T) The speediest of the chef's delicious dishes.</p> <p>9.0 Days That Shook the BBC With David Dimbleby (T) (3/3) The BBC's relationship with its audience.</p>	<p>8.0 Coronation Street (T) As Toyah heads to court, Leanne begs her not to say something she'll regret, and to let her solicitor handle it.</p> <p>9.0 Doc Martin (T) The surgery is chaotic, with Martin and Louisa both now practising there. Bert's new business venture with AI does not get off to a good start.</p>	<p>8.0 Changing Rooms (T) The team help two sets of neighbours make over a bedroom and a sitting room.</p> <p>9.0 Grand Designs (T) Kevin McCloud follows the progress of Dorran, who promised his wife and children he would build them a super-modern underground home.</p>	<p>8.0 Police Interceptors (T) Documentary following the work of a high-speed police interception unit.</p> <p>9.0 Casualty 24/7: Every Second Counts (T) An 83-year-old man is rushed in with suspected sepsis, while paramedics race to help a woman who has fallen out of her vehicle.</p>	<p>8.0 South Pacific Fragile Paradise (T) (R) (6/6) A look at efforts to preserve the marine life of the region.</p> <p>9.0 The Human Body: Secrets of Your Life Revealed Learn (T) (R) (3/3) Chris and Xand van Tulleken explore the way experiences shape the mind and body.</p>
<p>10.0 News (T)</p> <p>10.30 Regional News (T) Weather</p> <p>10.40 FILM Rush (Ron Howard, 2013) (T) F1 drivers James Hunt and Niki Lauda develop a fierce rivalry over the 1976 championship. Fact-based drama starring Chris Hemsworth and Daniel Brühl.</p> <p>12.30 Ladhood (T) (R) (3/6) 12.55 Weather (T) 1.0 News (T)</p>	<p>10.0 QI Sun, Sea & Sandi (T) (R) With guests Ed Gamble, Lou Sanders, Sindhu Vee.</p> <p>10.30 Newsnight (T) Weather</p> <p>11.15 Unspun World With John Simpson (T) News review.</p> <p>11.40 Boys from Brazil: Rise of the Bolsonaros (T) (R) (2/3)</p> <p>12.40 Sign Zone Ambulance (T) (R) 1.40 Britain's Next Jewellery Star (T) (R) 2.45 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather</p> <p>10.30 Local News (T) Weather</p> <p>10.45 Peston (T) Political chat.</p> <p>11.40 Heathrow: Britain's Busiest Airport (T) (R)</p> <p>12.05 English Football League Highlights (T) (R) 1.20 Shop: Ideal World 3.0 For the Love of Britain (T) (R) 3.25 Unwind With ITV (T) 4.40 The Masked Dancer (T) (R)</p>	<p>10.0 Football Dreams: The Academy (T) (6/6) A focus on the under-18s.</p> <p>11.05 The Great Five Days (T) (8/10) Conflict with the Ottomans intensifies.</p> <p>12.20 Inside the Superbrands: Typhoo (T) (R) 1.15 Rosie Jones's Trip Hazard (T) (R) 2.10 A Very British Job Agency (T) (R) 3.05 Car SOS (T) (R)</p>	<p>10.0 Ambulance: Code Red (T) (R) A critical care practitioner attends a double stabbing.</p> <p>11.05 A&E After Dark (T) (R)</p> <p>12.05 999: Criminals Caught on Camera (T) (R) 1.0 The Live Casino Show (T) 3.05 Britain's Favourite Cleaning Product (T) (R) 4.45 Amazing Cakes and Bakes (T) (R)</p>	<p>10.0 Christopher Eccleston Remembers: Our Friends in the North (T) The actor looks back on the drama.</p> <p>10.10 Our Friends in the North (T) (R) (1-3/9) Acclaimed drama charting 30 years in the lives of four friends from England's north-east.</p> <p>1.35 Art, Passion & Power (T) (R) 2.35 The Human Body (T) (R)</p>

Other channels

BBC Three

7.0pm Top Gear **7.0** The Catch Up **8.0** Gassed Up **8.50** Zen Motoring **9.0** **FILM** Divergent (2014) **11.10** Deepfake Porn: You Could Be Next **12.10** The Rap Game UK **1.10** Gassed Up **2.0** Squad Goals: Dorking 'Til I Die **2.30** Squad Goals: Dorking 'Til I Die **3.0** The Rap Game UK

Dave

7.10am Yianni: Supercar Customiser **7.35** Yianni: Supercar Customiser **8.0** Border Force: America's Gatekeepers **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** Sin City Motors **11.0** Expedition With Steve Backshall **12.0** Bangers and Cash **1.0** Border Force: America's Gatekeepers **2.0** Top Gear **3.0** Rick Stein's Secret France **4.0** Top Gear **5.0** Rick Stein's Secret France **6.0** Taskmaster **7.0** House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** QI XL **10.0** Mock the Week **10.40** Would I Lie

to You? **11.20** Would I Lie to You? **12.0** Mock the Week Christmas Special 2019 **12.40** QI **1.20** QI XL **2.20** Room 101 **2.45** Would I Lie to You?

E4

6.0am Hollyoaks **6.30** Hollyoaks **7.0** Kitchen Nightmares USA **8.0** Black-ish **8.30** Black-ish **9.0** How I Met Your Mother **9.30** How I Met Your Mother **10.0** Big Bang Theory **10.30** Big Bang Theory **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** Big Bang Theory **1.30** Big Bang Theory **2.0** Big Bang Theory **2.30** Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Married at First Sight UK **5.0** Big Bang Theory **5.30** Big Bang Theory **6.0** Big Bang Theory **6.30** Big Bang Theory **7.0** Hollyoaks **7.30** Big Bang Theory **8.0** Below Deck: Mediterranean **9.0** Married at First Sight UK **10.35** Send Nudes: Body SOS **11.35** Gogglebox **12.40** First Dates Hotel **1.45** Married at First Sight UK **3.10** Send Nudes: Body SOS **4.05** Brooklyn Nine-Nine **4.30** Brooklyn Nine-Nine **4.55** Baby Daddy **5.20** Baby Daddy

Film4

11.0am **FILM** Blanche Fury (1948) **12.55** **FILM** Freedom Radio (1940) **2.50** **FILM** Distant Drums (1951) **4.55** **FILM** At Gunpoint (1955) **6.35** **FILM** Sahara (2005) **9.0** **FILM** Indiana Jones and the Temple of Doom (1984) **11.20** **FILM** Sicario (2015) **1.40** **FILM** Searching (2018)

ITV2

6.0am World's Funniest Videos **6.30** World's Funniest Videos **7.0** Love Bites **8.0** Secret Crush **9.0** Veronica Mars **10.0** One Tree Hill **11.0** Hart of Dixie **12.0** Supermarket Sweep **1.0** Family Fortunes **2.0** The Masked Singer US **3.05** Veronica Mars **4.0** One Tree Hill **5.0** Hart of Dixie **6.0** Celebrity Catchphrase **7.0** Secret Crush **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** Gordon, Gino and Fred: American Road Trip **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! **11.55** American Dad! **12.25** Bob's Burgers **12.55** Bob's Burgers **1.25** Shopping With Keith Lemon **1.55** Iain Stirling's CelebAbility **2.40** Unwind With ITV **3.0** Teleshopping

Sky Max

6.0am Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** SEAL Team **9.0** Never Mind the Buzzcocks **9.45** Brassic **10.45** The Russell Howard Hour **11.30** Resident Alien **12.30** NCIS: Los Angeles **1.30** Road Wars **2.0** Stop, Search, Seize **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts

6.0am Darbar Festival 2017 **7.0** Sarah Brightman: Hymn **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Charles Bronson **12.0** Munch from the Munch Museum and National Gallery, Oslo **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Wonderland: From JM Barrie to JRR Tolkien **3.0** Portrait Artist of the Year 2014 **4.0** Discovering:

Peter O'Toole **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Alfred Hitchcock Presents **6.30** Alfred Hitchcock Presents **7.0** Landscape Artist of the Year 2017 **8.0** Sky Arts Book Club **9.0** Blitzed: The 80s Blitz Kids Story **11.0** The Seventies **12.0** Berlin Live: Simple Minds **1.20** The Movies **2.15** Clint Eastwood: A Life in Film **4.0** Mystery of the Lost Paintings **5.0** Cheltenham Literature Festival

Sky Atlantic

6.0am Richard E Grant's Hotel Secrets **6.50** Richard E Grant's Hotel Secrets **7.45** Boardwalk Empire **8.50** Boardwalk Empire **10.0** The Sopranos **11.05** The Sopranos **12.15** Six Feet Under **1.20** Six Feet Under **2.25** Game of Thrones **3.30** Boardwalk Empire **4.40** Boardwalk Empire **5.45** The Sopranos **6.50** The Sopranos **7.55** Game of Thrones **9.0** The White Lotus **10.10** Irma Vep **11.10** Landscapers **12.10** Succession **1.20** Ray Donovan **2.25** Ray Donovan **3.30** In Treatment **4.0** Richard E Grant's Hotel Secrets **5.0** Richard E Grant's Hotel Secrets

On the radio

Radio 3

6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Bruckner (3/5) **1.0** Lunchtime Concert: Machynlleth Festival Highlights. Janáček: Quartet No 2, Intimate Letters. Wihan Quartet. Takemitsu: Distance de fée. Arvo Pärt: Fratres. Schubert: Rondo brilliant in B minor, D895. Viktoria Mullova (violin), Alasdair Beatson (piano). (2/4) **2.0** Afternoon Concert: European Summer Festivals. The Zürich Chamber Orchestra perform Beethoven, Mahler and Bernstein at the Gstaad Menuhin festival. **4.0** Choral Evensong: Coventry Cathedral **5.0** In Tune **7.30** In Concert: Edinburgh International Festival. Ravel: La valse. Schumann: Piano Concerto in A minor, Op 54. Interval. Vikingur Ólafsson: Reflection (Improvisation on Debussy's Bruyères).

Debussy: Pour le piano. Rachmaninov: Symphonic Dances. Vikingur Ólafsson (piano), Bergen Philharmonic, Edward Gardner. (2/4) **10.0** Free Thinking: Cuba, the Cold War and RAF Fylingdales. With Ian McEwan. **10.45** The Essay: Sign Language Is My Language. With Deepa Shastri. (3/5) **11.0** Night Tracks **12.30** Through the Night

Radio 4

6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** More Or Less. With Tim Harford. (3/6) **9.30** One Dish: Schnitzel With Jessica Fostekeew (3/15) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: A Visible Man, by Edward Enninful. (3/5) **10.0** Woman's Hour **11.0** Ugandan Asians: The Reckoning (R) **11.30** Princess: Rachel Fairburn on Caroline of Brunswick (7/8) **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **1.0** The World at One **1.45** The Boy in the Woods: The Prime Suspect (3/10) **2.0** The Archers (R) **2.15** Drama: Someone Dangerous. Mystery thriller by Andy Mulligan. (R) (1/2) **3.0** Money Box Live **3.30** Robin Ince's Reality Tunnel: Outside Robin Ince (R) (2/2) **4.0**

Thinking Allowed (3/9) **4.30** The Media Show **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Joe Lycett's Obsessions: Lloyd Griffith and June Sarpong (R) **7.0** The Archers (R) **7.15** Front Row **8.0** Bringing Up Britain: How Should I Talk to My Children About Climate Change? Anjula Mutanda meets a mother of three who became involved in climate activism during the pandemic. (1/4) **8.45** Four Thought (1/4) **9.0** Costing the Earth: Future Tourists (R) (2/13) **9.30** The Media Show (R) **10.0** The World Tonight **10.45** Book at Bedtime: The Maid, by Nita Prose. (8/10) **11.0** The Haunting: Calculating (R) (2/4) **11.15** The Skewer (2/8) **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

Radio 4 Extra

6.0am Death May Surprise Us (2/6) **6.30** Agatha Raisin (3/6) **7.0** Jake Yapp's Media Circus (3/4) **7.30** Joe Lycett's Obsessions (3/4) **8.0**

Hancock's Half Hour (11/14) **8.30** Flying the Flag (3/8) **9.0** Booked (6/6) **9.30** 1835 (1/4) **10.0** Devonia (1/3) **10.45** Short Works **11.0** The National Theatre With Daniel Rosenthal (1/3) **12.0** Hancock **12.30** Flying the Flag (3/8) **1.0** Death May... **1.30** Agatha Raisin (3/6) **2.0** Adventures of a Young Naturalist (3/5) **2.15** Eleanor Rising (3/5) **2.30** Shine Like Tokyo: Northern Soul Goes East! **3.0** Devonia (1/3) **3.45** Short Works **4.0** Booked (6/6) **4.30** 1835 (1/4) **5.0** Jake Yapp **5.30** Joe Lycett



Stuck, BBC Two, 10pm & 10.15pm
Dan is rattled when Carla runs into an old flame

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Morning Live (T) 10.0 Dom Does America (T) (R) 10.45 Claimed and Shamed (T) 11.15 Homes Under the Hammer (T) 12.15 Bargain Hunt (T) (R) 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Doctors (T) 2.15 Money for Nothing (T) (R) 3.0 Escape to the Country (T) 3.45 Bidding Room (T) (R) 4.30 Antiques Road Trip (T) 5.15 Pointless (T) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 One Show (T) 7.30 EastEnders (T) Dotty makes a confession.</p>	<p>6.30 Money for Nothing (T) (R) 7.15 Antiques Road Trip (T) (R) 8.0 Sign Zone: Fake Or Fortune? (T) (R) 9.0 News (T) 12.15 Politics Live (T) 1.0 Chase the Case (T) (R) 1.45 Eggheads (T) (R) 2.15 Glorious Gardens from Above (T) (R) 3.0 Flipping Profit (T) (R) 3.45 Wanted: A Simple Life (T) (R) A couple try to persuade their sons to swap London for Norfolk. 4.30 Murder, Mystery and My Family (T) (R) 5.15 Flog It! (T) (R) 6.0 House of Games (T) 6.30 Unbeatable (T) 7.0 Celeb Antiques Road Trip (T) (R)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News and Weather (T) 2.0 Dickinson's Real Deal (T) 3.0 Tenable (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News and Weather (T) 6.30 News and Weather (T) 7.30 Emmerdale (T) An excited Charity prepares for her trip away as Mackenzie answers a call, demanding that the person on the other end leave him alone.</p>	<p>6.10 Countdown (T) (R) 6.50 3rd Rock from the Sun (T) (R) Double bill. 7.40 Everybody Loves Raymond (T) (R) Triple bill. 9.0 Frasier (T) (R) Triple bill. 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 The Great House Giveaway (T) (R) Doing up a property in Weston-super-Mare, Somerset. 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 Chateau DIY (T) 5.0 Moneybags (T) 6.0 Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.45 Holiday Homes in the Sun (T) 1.40 News (T) 1.45 Home and Away (T) 2.15 FILM My Killer Twin (Max McGuire, 2021) (T) 4.0 Bargain-Loving Brits in the Sun (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) 6.55 News (T) 7.0 Costco: How Do They Really Do It? (T) A look at the workings of the membership-only retailer, asking whether its own-brand products are really premium ones in disguise, and putting them to the test. (R) 7.55 News (T)</p>	<p>7.0 Art, Passion & Power: The Story of the Royal Collection Modern Times (T) (R) (4/4) Andrew Graham-Dixon explores how royal collecting has changed since the days of Queen Victoria, and how women have made their mark on the Collection.</p>
<p>8.0 Celebrity MasterChef (T) The final four produce a fantastical theatrical showstopping dish, then the surviving three are set a Chef's Table challenge by Giorgio Locatelli. 9.0 Ambulance (T) Crewmates Paula and Phil attend a patient who is feeling suicidal. Last in the series.</p>	<p>8.0 Saving Lives at Sea (T) The crew at Bundoran race to the rescue of a teenage girl who has been swept out to sea by a rip current. 9.0 All That Glitters: Britain's Next Jewellery Star (T) The jewellers have to make a bestselling brooch inspired by Birmingham's rich culture and heritage.</p>	<p>8.0 The National Television Awards 2022 (T) Joel Dommett hosts the 27th edition of the ceremony, the only TV awards where the winners are chosen entirely by viewers, live from the OVO Arena, Wembley. Music comes from Robbie Williams and Lewis Capaldi.</p>	<p>8.0 George Clarke's Old House, New Home (T) (R) A Clapham terrace that must accommodate three generations of one family. 9.0 My Grandparents' War: Kit Harington (T) Return of the commemorative series. The actor looks at his forebears' experiences in the second world war.</p>	<p>8.0 Save Money on Your Supermarket Shop (T) Alexis Conran looks at how supermarket clothing compares to the high street. 9.0 All Creatures Great and Small (T) New series. It is spring 1939 and big changes are coming to Skeldale. Drama with Nicholas Ralph and Samuel West.</p>	<p>8.0 The Last Days of Anne Boleyn (T) (R) Hilary Mantel, Philippa Gregory and David Starkey sift through the evidence to determine why Henry VIII's second wife was executed in 1536. 9.0 FILM The Elephant Man (David Lynch, 1980) Fact-based drama starring John Hurt and Anthony Hopkins.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 Question Time (T) Fiona Bruce hosts the topical debate, with a panel of politicians and guests facing questions from the audience. 11.40 Newscast (T) The weekly Westminster roundup. 12.10 Weather for the Week Ahead (T) 12.15 News (T)</p>	<p>10.0 Stuck Cucumbenaires & Cookies (T) (3 & 4/5) Comedy with Dylan Moran and Morgana Robinson. 10.30 Newsnight (T) Weather 11.15 Cricket: Women's T20 Highlights England v India. 11.45 Days That Shook the BBC (T) (R) (3/3) 12.45 Stolen... (T) (R) (1/3) 1.45 Sign Zone: Blackpool's Dance Fever (T) (R)</p>	<p>10.30 News (T) Weather 11.05 Local News (T) Weather 11.20 Who Wants to Be a Millionaire? (T) (R) Jeremy Clarkson hosts the quiz. 12.15 All Elite Wrestling: Rampage (T) 1.10 Shop: Ideal World 3.0 Dickinson's Real Deal (T) (R) 3.50 Unwind With ITV (T) 5.05 Garraway's Good Stuff (T) (R)</p>	<p>10.0 Naked Attraction (T) 11.05 Embarrassing Bodies (T) (R) Dr Tosin helps a man with a phobia of the dentist. 12.10 First Dates Hotel (T) (R) 1.05 Finding the Cornish Dream (T) (R) 2.0 FILM Village Rockstars (Rima Das, 2017) 3.30 Couples CDWM (T) (R) 4.20 Perfect House, Secret Location (T) (R)</p>	<p>10.0 Ben Fogle: New Lives in the Wild (T) (R) (5/5) A photographer living off the land in Oregon, who has built his own Native American sweat lodge. 11.05 Police: Night Shift 999 (T) (R) 12.05 Motorway Cops (T) (R) 1.0 The Live Casino Show (T) 3.05 Our Favourite Sweets (T) (R) 4.45 Amazing Cakes and Bakes (T) (R)</p>	<p>11.0 The Sky at Night (T) (R) The team explore the world of astrophotography. 11.30 Afghanistan: The Great Game – A Personal View By Rory Stewart (T) (R) Documentary double bill exploring the conflicts in Afghanistan over centuries. 1.30 Art, Passion & Power (T) (R) 2.30 Horizon: Mars – A Traveller's Guide (T) (R)</p>

Other channels

BBC Three
7.0pm Top Gear **7.0** The Catch Up **8.0** MOTDx **8.30** Sky High Club: Scotland and Beyond **9.0** The Rap Game UK **10.0** People Just Do Nothing **10.30** People Just Do Nothing **11.0** People Just Do Nothing **11.30** This Is Amapiano **12.0** The Rap Game UK **1.0** MOTDx **1.30** Sky High Club: Scotland and Beyond **2.0** Dubai Hustle **2.30** People Just Do Nothing **3.0** People Just Do Nothing **3.30** People Just Do Nothing

Dave
7.10am Yianni: Supercar Customiser Double **8.0** Border Force: America's Gatekeepers **9.0** Storage Hunters UK Double Bill **10.0** Sin City Motors **11.0** Expedition With Steve Backshall **12.0** Bangers and Cash **1.0** Border Force: America's Gatekeepers **2.0** Top Gear **3.0** Rick Stein's Secret France **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0**

Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** Q! XL **10.0** Late Night Mash **11.0** Richard Ayoade's Question Team **12.0** Mock the Week **12.40** Q! **1.20** Q! XL **2.20** Room 101 **2.45** Would I Lie to You?

E4
6.0am Hollyoaks Double Bill **7.0** Ramsay's Kitchen Nightmares USA **8.0** Black-ish Double Bill **9.0** How I Met Your Mother Double Bill **10.0** The Big Bang Theory Double Bill **11.0** Young Sheldon Double Bill **12.0** Brooklyn Nine-Nine Double Bill **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon Double Bill **4.0** Married at First Sight UK **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** The Big Bang Theory **8.0** Below Deck: Mediterranean **9.0** Married at First Sight UK **10.0** Dirty House Rescue: Queens of Clean **11.05** Gogglebox **12.05** Married at First Sight UK **1.15** Rick and Morty **1.50** Tuca & Bertie **2.20** Dirty House Rescue: Queens of Clean **3.10** Below Deck **4.0** Brooklyn Nine-Nine

4.25 Brooklyn Nine-Nine **4.50** Brooklyn Nine-Nine **5.10** Baby Daddy

Film4
11.0am **FILM** Red Mountain (1951) **12.45** **FILM** This Happy Breed (1944) **2.55** **FILM** Dragoon Wells Massacre (1957) **4.40** **FILM** Mary, Queen of Scots (1971) **7.15** **FILM** Johnny English Strikes Again (2018) **9.0** **FILM** Indiana Jones and the Last Crusade (1989) **11.35** **FILM** Wind River (2017) **1.45** **FILM** Moffie (2019)

ITV2
6.0am World's Funniest Videos Double Bill **7.0** Love Bites **8.0** Secret Crush **9.0** Veronica Mars **10.0** One Tree Hill **11.0** Hart of Dixie **12.0** Supermarket Sweep **1.0** Family Fortunes **2.0** The Masked Singer US **3.05** Veronica Mars **4.0** One Tree Hill **5.0** Hart of Dixie **6.0** Celebrity Catchphrase **7.0** Secret Crush **8.0** Bob's Burgers Double Bill **9.0** Gordon, Gino and Fred: American Road Trip **10.0** Shopping With Keith Lemon **10.30** Family Guy Double Bill **11.30** American Dad! Double Bill **12.30** Bob's Burgers Double Bill **1.30** Iain Stirling's CelebAbility **2.15** Totally

Bonkers Guinness World Records **2.45** Unwind With ITV

Sky Max
6.0am Stargate SG-1 Double Bill **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans Double Bill **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 Double Bill **8.0** An Idiot Abroad **2** **9.0** A League of Their Own **10.0** Cricket's Funniest Moments **10.30** The Russell Howard Hour **11.15** COBRA: Cyberwar **12.15** SWAT **1.15** Road Wars **2.10** Brit Cops: War on Crime **3.05** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol Double Bill

Sky Arts
6.0am Beethoven: The Complete Symphonies **7.15** Michael Flatley: Lord of the Dance - Dangerous Games **9.0** Tales of the Unexpected Double Bill **10.0** Alfred Hitchcock Presents Double Bill **11.0** Discovering: Peter O'Toole **12.0** Cézanne: Portraits of a Life **1.0** Tales of the Unexpected Double Bill **2.0** Boswell and Johnson's Scottish Road Trip **3.0** Portrait Artist of the Year 2014

4.0 Discovering: Joan Fontaine **5.0** Tales of the Unexpected Double Bill **6.0** Alfred Hitchcock Presents Double Bill **7.0** Discovering: Robert Donat **8.0** Lenny Henry's Got the Blues **9.0** The Directors **10.0** Discovering: George Clooney **11.0** Alfred Hitchcock Presents Double Bill **12.0** **FILM** David Gilmour: Live at Pompeii (2017) **1.20** Robert Plant and the Sensational Space Shifters: Austin City Limits **2.35** Discovering Royalty on Film **4.0** The Art of Architecture **5.0** Cheltenham Literature Festival

Sky Atlantic
6.0am Richard E Grant's Hotel Secrets Double Bill **7.45** Boardwalk Empire Double Bill **10.0** The Sopranos Double Bill **12.15** Six Feet Under Double Bill **2.25** Game of Thrones **3.30** Boardwalk Empire Double Bill **5.45** The Sopranos Double Bill **7.55** Game of Thrones **9.0** I Hate Suzie **9.45** The Staircase **11.0** House of the Dragon **12.05** Gangs of London **1.10** Mare of Easttown **2.20** Munich Games **3.30** In Treatment **4.0** Richard E Grant's Hotel Secrets Double Bill

On the radio

Radio 3
6.30am Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Bruckner (4/5) **1.0** Radio 3 Lunchtime Concert: Machynlleth Festival Highlights. The bass Brindley Sherratt sings Schubert lieder, the tenor Mark Padmore performs Fauré's song cycle *La bonne chanson*, and the Navarra Quartet play music by Henriette Bosmans. Julius Drake is at the piano. (3/4) **2.0** Afternoon Concert. The Mahler Chamber Orchestra at the George Enescu international festival. **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert: Edinburgh International Festival. From the Usher Hall. Sibelius: Tapiola. Kaija Saariaho: Vista. 8.25 Interval. Schubert: Piano Sonata No 4 in A minor D537, in a recording by pianist Andreas Haefliger. 8.45 Dieter Ammann: The Piano Concerto (Gran Toccata). Andreas

Haefliger (piano), Helsinki Philharmonic, Susanna Malkki. (3/4). **10.0** Free Thinking: To Live Forever. With Matthew Sweet and guests. **10.45** The Essay: Sign Language Is My Language. With Robert Adam. (4/5) **11.0** The Night Tracks Mix **11.30** Unclassified. New music. **12.30** Through the Night

Radio 4
6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** In Our Time: Nineteen Eighty-Four. Melvyn Bragg returns. **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: A Visible Man (4/5) **10.0** Woman's Hour **11.0** Crossing Continents: A Me Too Moment for Israel's Ultra-Orthodox Jews? With Yolande Knell. (8/9) **11.30** Once Upon a Time. Mel Harris and guests discuss how children's books can help people face death and grief. **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **12.30** All Consuming (4/10) **1.0** The World at One **1.45** The Boy in the Woods: The Interrogation (4/10) **2.0** The Archers **2.15** Drama: Murmuration, by Christine Entwisle. (R) **3.0** Ramblings: Nightjar Impressions Near the

Hampshire Hangers (3/6) **3.27** Radio 4 Appeal (R) **3.30** Open Book (R) **4.0** The Curious Cases of Rutherford & Fry (5/6) **4.30** Inside Science **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Michael Spicer: Before Next Door (R) (4/4) **7.0** The Archers **7.15** Front Row **8.0** The Briefing Room (10/15) **8.30** The Digital Human: Partisan (R) (4/6) **9.0** Inside Science (R) **9.30** In Our Time (R) **10.0** The World Tonight **10.45** Book at Bedtime: The Maid (9/10) **11.0** Your Place Or Mine: Janette Manrara - Miami, USA (7/10) **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

Radio 4 Extra
6.0am Death May Surprise Us (3/6) **6.30** Agatha Raisin (4/6) **7.0** To Hull and Back (1/4) **7.30** Michael Spicer: Before Next Door (3/4) **8.0** The Small, Intricate Life of Gerald C Potter (4/6) **8.30** No Commitments (2/6) **9.0** The Personality Test (6/6) **9.30** Trevor's World of

Sport (3/6) **10.0** Devonia (2/3) **10.45** Short Works **11.0** Desert Island Discs **11.45** Life Stories **12.0** Gerald C Potter **12.30** No Commitments (2/6) **1.0** Death May... **1.30** Agatha Raisin (4/6) **2.0** Adventures of a Young Naturalist (4/5) **2.15** Eleanor Rising (4/5) **2.30** In Search of the Singing Postman **3.0** Devonia (2/3) **3.45** Short Works **4.0** The Personality Test (6/6) **4.30** Trevor's World of Sport (3/6) **5.0** To Hull and... **5.30** Michael Spicer **6.0** The Slide (2/7) **6.30** Great Lives (8/9) **1.0** Death May... **1.30** Agatha Raisin (4/6) **2.0** Adventures of a... **2.15** Eleanor Rising (4/5) **2.30** In Search of the Singing Postman **3.0** Devonia (2/3) **3.45** Short Works (6/6) **4.30** Trevor's World of... **5.0** To Hull and... **5.30** Michael Spicer...

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 9.15 Morning Live (T) 10.0 Dom Does America (T) (R) 10.45 Claimed and Shamed (T) 11.15 Homes Under the Hammer (T) (R) 12.15 Bargain Hunt (T) 1.0 News (T) 1.30 Regional News and Weather (T) 1.45 Doctors (T) 2.15 Money for Nothing (T) 3.0 Escape to the Country (T) (R) 3.45 The Bidding Room (T) (R) 4.30 Antiques Road Trip (T) 5.15 Pointless (T) 6.0 News (T) 6.30 Regional News and Weather (T) 7.0 The One Show (T) 7.30 We Are England (T)</p>	<p>6.30 Escape to the Country (T) (R) 7.15 Antiques Road Trip (T) (R) 8.0 Sign Zone: Repair Shop (T) (R) 9.0 News (T) 12.15 Politics Live (T) 1.0 Chase the Case (T) (R) 1.45 Eggheads (T) (R) 2.15 FILM Adventures of Robin Hood (Michael Curtiz, William Keighley, 1938) (T) 3.55 The Best Dishes Ever (T) (R) 4.30 Murder, Mystery and My Family (T) (R) 5.15 Flog It! (T) (R) 6.0 House of Games (T) 6.30 Unbeatable (T) 7.0 Grand Tours of Scotland's Lochs (T) (R) (3/6) Across the Moors 7.30 Beechgrove (R)</p>	<p>6.0 Good Morning Britain (T) 9.0 Lorraine (T) 10.0 This Morning (T) 12.30 Loose Women (T) 1.30 News and Weather (T) 1.55 Local News (T) 2.0 Dickinson's Real Deal (T) 3.0 Tenable (T) 4.0 Tipping Point (T) 5.0 The Chase (T) 6.0 Local News (T) 6.30 News and Weather (T) 7.30 Emmerdale (T) Liam returns home with Leyla but things are tense between the two of them. Noah accepts a position as Marcus's apprentice, and Bernice confronts Rishi over ditching her at lunch.</p>	<p>6.10 Countdown (T) (R) 6.50 3rd Rock from the Sun (T) (R) Double bill. 7.40 Everybody Loves Raymond (T) (R) Triple bill. 9.0 Frasier (T) (R) Triple bill. 10.30 Ramsay's Kitchen Nightmares USA (T) (R) 11.25 News (T) 11.30 The Great House Giveaway (T) (R) A property in Llandudno, north Wales. 12.30 Steph's Packed Lunch (T) 2.10 Countdown (T) 3.0 A Place in the Sun (T) (R) 4.0 Chateau DIY (T) 5.0 Moneybags (T) 6.0 The Simpsons (T) (R) 6.30 Hollyoaks (T) (R) 7.0 News (T)</p>	<p>6.0 Milkshake! 9.15 Jeremy Vine (T) 12.45 Holiday Homes in the Sun (T) 1.40 News (T) 1.45 Home and Away (T) 2.15 FILM Killer at the School Gates (Dave Thomas, 2022) (T) 4.0 Bargain Loving Brits By the Sea (T) (R) 5.0 News (T) 6.0 Cash in the Attic (T) 6.55 News (T) 7.0 Susan Calman's Grand Day Out in the Welsh Mountains (T) (R) (3/7) The comedian climbs the spectacular peaks of north Wales, and stops off at the must-see tourist spot of the Tu Hwnt l'r Bont Tearoom. 7.55 News</p>	<p>7.0 Ultimate Cover Versions at the BBC (T) (R) Sixty years of cover performances from the Corporation's archive, featuring artists as diverse as the Moody Blues, Soft Cell, Alexandra Burke, Mariah Carey and UB40.</p>
<p>8.0 Question of Sport (T) With Clinton Morrison and Bianca Walkden. 8.30 Celebrity MasterChef (T) The remaining contenders compete in the final. 9.0 Have I Got News for You (T) Jess Phillips MP hosts. 9.30 Am I Being Unreasonable? (T) (1/6) New comic thriller with Daisy May Cooper.</p>	<p>8.0 Gardeners' World (T) Monty Don divides perennials and plants daffs and hyacinths in containers. 9.0 Mortimer & Whitehouse: Gone Fishing (T) Bob and Paul travel to north Wales to fish the River Dee. 9.30 Martin Compston's Scottish Fling (T) (2/6) The actor gets a taste of island life.</p>	<p>8.0 Coronation Street (T) Gary is unhappy as Sharon visits Kelly to celebrate her engagement. 9.0 Professor T (T) New series. A student is left badly burnt and in a coma after a house fire, and the detectives investigating call in Professor T. Crime drama starring Ben Miller.</p>	<p>8.0 The Great British Bake Off: An Extra Slice (T) Host Jo Brand is joined by celebrity fans Harry Hill, Melvin Odom and Roisin Conaty to discuss the new batch of bakers. 9.0 Gogglebox (T) The armchair critics share their opinions on what they have been watching on telly.</p>	<p>8.0 The Cotswolds and Beyond With Pam Ayres (T) (3/6) The poet heads to Highgrove Gardens, run by the Prince's Foundation. 9.0 Digging for Treasure: Tonight (T) Dan Walker, Michaela Strachan and Raksha Dave set up camp in the shadow of Southwark Cathedral.</p>	<p>8.0 Top of the Pops: 1993 (T) (R) Featuring Dannii Minogue, Paul Weller and Take That. 8.30 Top of the Pops: 1993 (T) (R) Featuring Shara Nelson, Roxette and OMD. 9.0 Carole King: In Concert (T) (R) A 1971 performance. 9.30 Carole King: Natural Woman (T) (R) Profile of the singer-songwriter.</p>
<p>10.0 News (T) 10.30 Regional News (T) Weather 10.40 FILM Braveheart (Mel Gibson, 1995) (T) Medieval Scottish hero William Wallace fights to drive the English from his country. Highly enjoyable epic starring director Mel Gibson, Sophie Marceau. 1.25 Weather for the Week Ahead (T) 1.30 News (T)</p>	<p>10.0 Mock the Week (T) 10.30 Newsnight (T) Weather 11.05 MOTDx (T) (R) Football chat. 11.35 Stewart Lee: Tornado (T) (R) Standup performance. 12.35 Sign Zone Panorama (T) (R) 1.05 Days That Shook the BBC With David Dimbleby (T) (R) (2/3) 2.05 Weatherman Walking (T) (R) 2.35 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather 10.30 Local News (T) Weather 10.45 Bradley and Barney Walsh: Breaking Dad Hungary (T) (R) (2/6) Larks on Lake Balaton and in Budapest. 11.10 The NFL Show (T) Highlights of Kansas City Chiefs v Los Angeles Chargers. 12.05 Shop: Ideal World (T) 3.0 Dickinson's Real Deal (T) (R) 3.50 Unwind With ITV</p>	<p>10.0 The Last Leg (T) 11.05 8 Out of 10 Cats Does Countdown (T) (R) 12.10 One Night in Legoland (T) (R) 1.05 FILM Upgrade (Leigh Whannell, 2018) (T) Sci-fi thriller. 2.45 Come Dine With Me (T) (R) Five episodes. 5.05 Perfect House, Secret Location (T) (R) 5.20 Come Dine With Me (T) (R) Double bill.</p>	<p>10.0 FILM Sudden Impact (Clint Eastwood, 1983) (T) Crime thriller sequel, directed by and starring Clint Eastwood. With Sandra Locke, Pat Hingle. 12.15 Police Interceptors (T) (R) 1.10 The Live Casino Show (T) 3.10 Paxman on the Queen's Children (T) (R) (1&2/2) 4.45 Amazing Cakes and Bakes (T) (R)</p>	<p>10.25 Later... With Jools Holland (T) (R) A compilation of performances from recent series. 11.25 The Spice Girls at the BBC (T) (R) A selection of archive performances. 12.25 Top of the Pops (T) (R) Double bill. 1.25 Carole King: Natural Woman (T) (R) 2.15 Carole King: In Concert (T) (R) 2.50 Later... (T) (R)</p>

Other channels

BBC Three
7.0pm Top Gear **7.0** The Catch Up **8.0** Squad Dates **9.0** **FILM** Avicii: True Stories (2017) **10.35** Some Girls **11.05** Some Girls **11.35** Some Girls **12.05** Squad Goals: Dorking 'Til I Die **12.35** Squad Goals: Dorking 'Til I Die **1.05** Sky High Club: Scotland and Beyond **1.35** Dubai Hustle **2.05** Some Girls **2.35** Some Girls **3.35** Some Girls **3.35** My Mate's a Bad Date

Dave
7.10am Yianni: Supercar Customiser **7.35** Yianni: Supercar Customiser **8.0** Border Force: America's Gatekeepers **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** Sin City Motors **11.0** Expedition With Steve Backshall **12.0** Bangers and Cash **1.0** Border Force: America's Gatekeepers **2.0** Top Gear USA Special **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0**

Taskmaster **7.0** House of Games **7.40** Room 101 **8.20** Would I Lie to You? **9.0** Q! XL **10.0** Q! **10.40** Would I Lie to You? **11.20** Would I Lie to You? **12.0** Mock the Week **12.40** Q! **1.15** Q! XL **2.25** Room 101 **2.55** Would I Lie to You? **3.25** Mock the Week

E4
6.0am Hollyoaks **6.30** Hollyoaks **7.0** Ramsay's Kitchen Nightmares USA **8.0** Black-ish **8.30** Black-ish **9.0** How I Met Your Mother **9.30** How I Met Your Mother **10.0** The Big Bang Theory **10.30** The Big Bang Theory **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Married at First Sight UK **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** The Big Bang Theory **8.0** Below Deck: Mediterranean **9.0** **FILM** War of the Worlds (2005) **11.15** Naked Attraction **12.20** Naked Attraction **1.25** First Dates Hotel **2.30** Below

Deck **3.20** Below Deck **4.10** Ramsay's Kitchen Nightmares USA **5.0** Brooklyn Nine-Nine

Film4
11.0am **FILM** The Court-Martial of Billy Mitchell (1955) **1.05** **FILM** Esther Waters (1948) **3.15** **FILM** Gunpoint (1966) **5.0** **FILM** Santa Fe Passage (1955) **6.50** **FILM** Junior (1994) **9.0** **FILM** Indiana Jones and the Kingdom of the Crystal Skull (2008) **11.20** **FILM** Last Action Hero (1993) **1.55** **FILM** Entertainment (2015)

ITV2
6.0am World's Funniest Videos **6.25** World's Funniest Videos **7.0** Love Bites **8.0** Secret Crush **9.0** Veronica Mars **10.0** One Tree Hill **11.0** Hart of Dixie **12.0** Supermarket Sweep **1.0** Family Fortunes **2.0** The Masked Singer US **3.05** Veronica Mars **4.0** One Tree Hill **5.0** Hart of Dixie **6.0** Celebrity Catchphrase **7.0** Secret Crush **8.0** Bob's Burgers **8.30** Bob's Burgers **9.0** **FILM** 2 Fast 2 Furious (2003) (FYI Daily is at 10.05) **11.10** Family Guy **11.40** Family Guy **12.10** American Dad! **12.35** American Dad! **1.05** Bob's Burgers **1.30** Bob's Burgers **2.0** The Stand Up

Sketch Show **2.30** The Stand Up Sketch Show

Sky Max
6.0am Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** Freddie Fries Again **9.0** Rob & Romesh v NBA Basketball **10.0** A League of Their Own **11.0** Never Mind the Buzzcocks **11.45** The Russell Howard Hour **12.30** Banshee **1.35** The Blacklist **2.30** Road Wars **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol **5.30** Highway Patrol

Sky Arts
6.0am Beethoven: The Complete Symphonies **6.30** **FILM** André Rieu: Together Again (2021) **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Joan Fontaine **12.0** I, Claude Monet **1.0** Tales of the Unexpected **1.30** Sky

Arts Book Club **2.30** Portrait Artist of the Year **2014** **4.0** Discovering: Richard Harris **5.0** Tales of the Unexpected **5.30** Tales of the Unexpected **6.0** Alfred Hitchcock Presents **6.30** Alfred Hitchcock Presents **7.0** Classic Albums **8.0** Discovering: The Beach Boys **8.30** Brian Wilson Plays Baloise Session **10.30** Berlin Live: Blondie **11.50** The Ronnie Wood Show **12.20** The Ronnie Wood Show **12.50** Eric Clapton: Nothing But the Blues **3.05** Discovering: Eric Clapton **3.30** Discovering: Robert Donat **4.30** Sky Arts Book Club Summer Reads Special

Sky Atlantic
6.0am Storm City **6.50** Storm City **7.45** Boardwalk Empire **8.50** Boardwalk Empire **10.0** The Sopranos **11.05** The Sopranos **12.15** Six Feet Under **1.20** Six Feet Under **2.25** Game of Thrones **3.30** Boardwalk Empire **4.40** Boardwalk Empire **5.45** The Sopranos **6.50** The Sopranos **7.55** Game of Thrones **9.0** Munich Games **10.0** House of the Dragon **11.05** We Own This City **12.15** The Wire **1.20** The Wire **2.25** The Wire **3.30** In Treatment **4.0** Storm City **5.0** Storm City

On the radio

Radio 3
6.30am Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Bruckner (5/5) **1.0** Lunchtime Concert: Machynlleth Festival Highlights. Mark Padmore sings Welsh folksong settings by Beethoven. (4/4) **2.0** Afternoon Concert. The Bamberg Symphony Orchestra perform Haydn, Mozart and Stravinsky. **4.30** The Listening Service: Abracadabra (R) **5.0** In Tune **7.0** In Tune Mixtape **7.30** In Concert: Edinburgh International Festival. From the Usher Hall. Boulanger: Faust et Hélène. 8pm Interval. A selection from Bach's *Well Tempered Clavier Book One*, performed in a recording by Daniel Barenboim. 8.20 Stravinsky: The Rite of Spring - Original 1913 Score. Véronique Gens (soprano), Julien Behr (tenor), Jean-Sébastien

Bou (baritone), Les Siècles, François-Xavier Roth. (4/4). **10.0** The Verb. Writing and performance showcase. **10.45** The Essay: Sign Language Is My Language. With Christopher Laing. (5/5) **11.0** Late Junction. Verity Sharp shares an exclusive mixtape from the Lou Reed Archive. **1.0** Piano Flow (R) **2.0** Happy Harmonies (R) **3.0** Through the Night

Radio 4
6.0am Today **8.31** (LW) Yesterday in Parliament **9.0** The Reunion (R) (5/5) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: A Visible Man, by Edward Enninfu. (5/5) **10.0** Woman's Hour **11.0** Net Zero: A Very British Problem. Matt Wiggins reveals what lies ahead if Britain is to eliminate carbon emissions by 2050. (1/4) **11.30** Relativity. Ian has a series of medical tests. (3/6) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Paul Verhoeven's American Future. Ken Hollings talks to the director about his cinematic vision. (R) **1.0** The World at One **1.45** The Boy in the Woods: The Clamour for Justice (5/10) **2.0** The Archers

2.15 Drama: Exemplar. Thriller, by Dan Rebellato, with Ben and Max Ringham. Jess races to find her mother, Judith. (5/5) **2.45** Living With the Gods: Global Gods, Local Needs (R) (24/30) **3.0** Gardeners' Question Time **3.45** Short Works: Last Time, by Rebecca Watson. **4.0** Last Word **4.30** More Or Less (R) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** The News Quiz (2/7) **7.0** The Archers **7.15** Screenshot (7/9) **8.0** Any Questions? **8.50** A Point of View **9.0** The Boy in the Woods Omnibus (1/2) **10.0** The World Tonight **10.45** Book at Bedtime: The Maid, by Nita Prose. (10/10) **11.0** Great Lives: George Lascelles, Seventh Earl of Harewood (R) **11.30** Today in Parliament **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Four Thought (R)

Radio 4 Extra
6.0am Death May Surprise Us (4/6) **6.30** Agatha Raisin (5/6) **7.0** Miracles R Us (1/4) **7.30** Ed Reardon's Week (4/6) **8.0** It Sticks Out Half a Mile (11/14) **8.30** Thirty

Minutes Worth (5/6) **9.0** Say the Word (2/6) **9.30** The Circle (4/6) **10.0** Devonia (3/3) **10.45** Short Works **11.0** Podcast Radio Hour **12.0** It Sticks Out... **12.30** Thirty Minutes Worth (5/6) **1.0** Death May... **1.30** Agatha Raisin (5/6) **2.0** Adventures of a Young Naturalist (5/5) **2.15** Eleanor Rising (5/5) **2.30** The Invisible College (2/3) **3.0** Devonia (3/3) **3.45** Short Works **4.0** Say the Word (2/6) **4.30** The Circle (4/6) **5.0** Miracles R Us (1/4) **5.30** Ed Reardon **6.0** The Slide (3/7) **6.30** Sounds Natural **7.0** It Sticks Out... **7.30** Thirty Minutes Worth (5/6) **8.0** Death May... **8.30** Agatha Raisin (5/6) **9.0** Podcast Radio Hour **10.0** Ed Reardon **10.30** Mitch Benn's Crimes Against Music (4/6) **11.0** What the Future? (3/4) **11.30** James Acaster's Perfect Sounds **12.0** The Slide (3/7) **12.30** Sounds Natural **1.0** Death May... **1.30** Agatha Raisin (5/6) **2.0** Adventures of a... **2.15** Eleanor Rising (5/5) **2.30** The Invisible College (2/3) **3.0** Devonia (3/3) **3.45** Short Works **4.0** Say the Word (2/6) **4.30** The Circle (4/6) **5.0** Miracles R Us (1/4) **5.30** Ed Reardon



The Masked Dancer
ITV, 6.30pm
Joel Dommett
hosts the bizarre
alternative to Strictly

BBC OneBBC TwoITVChannel 4Channel 5BBC Four

<p>6.0 Breakfast (T) 10.0 Saturday Kitchen Live (T) 11.30 Mary Berry: Cook & Share (T) (R) 12.0 Football Focus (T) 1.0 News (T) 1.15 Bargain Hunt (T) (R) 2.15 FILM The BFG (Steven Spielberg, 2016) (T) 4.0 Final Score (T) 5.10 News (T) 5.20 Regional News (T) 5.30 The Hit List Celebrity Special (T) 6.10 Strictly Come Dancing (T) Tess Daly and Claudia Winkleman host the launch of the 20th series. With guests John Legend and last year's winners Rose Ayling-Ellis and Giovanni Pernice.</p>	<p>6.35 Children's programmes 8.55 Newsround (T) 9.0 Deadly Pole to Pole (T) (R) Double bill. 10.0 Animal Super Parents (T) (R) 11.0 12 Puppies and Us (T) (R) 12.0 Rick Stein's Spain (T) (R) 1.0 FILM The Heroes of Telemark (Anthony Mann, 1965) (T) 3.05 Flog It! (T) (R) 3.30 All That Glitters: Britain's Next Jewellery Star (T) (R) 4.30 House of Games (T) 5.0 Unbeatable (T) 5.30 Mortimer & Whitehouse: Gone Fishing (T) (R) 6.0 Simon Reeve's South America (T) (R) 7.0 A House Through Time (T) (R)</p>	<p>6.0 CITV 9.25 News (T) 9.30 James Martin's Saturday Morning (T) 11.40 John and Lisa's Weekend Kitchen (T) 12.40 James Martin's Great British Adventure (T) (R) 1.15 Gino's Italy: Like Mamma Used to Make (T) (R) 1.40 News and Weather (T) 1.59 Local News and Weather (T) 2.0 Goodwood Revival (T) Highlights from the motor race meeting in West Sussex. 4.0 Celebrity Lingo (T) (R) 5.0 News and Weather (T) 5.20 Local News (T) 5.30 Ninja Warrior UK: Race for Glory (T) 6.30 The Masked Dancer (T)</p>	<p>6.15 The King of Queens (T) (R) Double bill. 7.05 Everybody Loves Raymond (T) (R) Double bill. 8.0 Frasier (T) (R) Double bill. 9.0 The Simpsons (T) (R) Seven episodes. 12.30 Live Betfred Super League Rugby (T) St Helens v TBA (kickoff 1pm) All the action from the second semi-final. 3.15 A Place in the Sun (T) 4.0 Love It Or List It: Brilliant Builds (T) 4.25 Escape to the Chateau (T) (R) 5.30 News (T) 6.0 Grace Kelly: Lost Tapes of a Princess (T) (R) 7.0 Lost Treasures of Rome (T)</p>	<p>6.0 Milkshake! 10.0 The Smurfs (T) (R) 10.15 SpongeBob SquarePants (T) (R) 10.25 Entertainment News (T) 10.35 Friends (T) (R) Six episodes. 1.30 Holiday Homes in the Sun (T) (R) Double bill. 3.30 The Greek Islands: Escape to the Sun (T) 4.55 News (T) 5.0 All Creatures Great and Small (T) (R) (1/6) Second Time Lucky 6.0 FILM King Arthur: Legend of the Sword (Guy Ritchie, 2017) (T) A dispossessed heir leads a resistance effort against his wicked uncle. Fantasy drama with Charlie Hunnam.</p>	<p>7.0 The Treasures of Ancient Rome The Empire Strikes Back (T) (R) (3/3) Alastair Sooke charts the decline and fall of the Roman Empire through some of its hidden and most magical artistic treasures.</p>
<p>8.0 Blankety Blank (T) Bradley Walsh hosts the return of the comedy quizshow. 8.35 Casualty (T) Sah resists Jools's attempts to care for their dad and them. 9.25 The Secrets She Keeps (T) (5/6) A grief-stricken Meghan navigates a nightmare in prison. Lorelei is out of control.</p>	<p>8.0 Kylie at the BBC (T) A selection of archive performances. 9.0 Kylie Minogue: Reel Stories (T) (R) The singer and actor discusses her career with Dermot O'Leary. 9.25 Kylie Minogue Live in Hyde Park (T) (R) The star performs at the 2018 BBC Radio 2 Festival in a Day.</p>	<p>8.0 The Voice UK (T) Emma Willis hosts the singing contest, with Anne-Marie, Olly Murs, Tom Jones and Will.i.am judging another round of blind auditions. 9.30 Who Wants to Be a Millionaire? (T) Jeremy Clarkson gives six new contestants the chance to wing big.</p>	<p>8.0 Hitler: The Lost Tapes (T) New series exploring the public and private life of the dictator. 9.0 Griff's Canadian Adventure (T) (6/6) Griff Rhys Jones ends his journey across Canada in British Columbia, sharing what he has learned about the country and its people</p>	<p>8.0 The Amazing Hattie Jacques: Larger Than Life (T) A profile of one of Britain's best-loved comedy actors. 9.30 The Big Fight Live: British Lightweight Title (T) Gavin Gwynne v Craig Woodruff. Coverage of the bout for the British Lightweight title at Bolton Whites Hotel.</p>	<p>8.0 Himalaya With Michael Palin (T) (R) (2/6) The adventurer travels from K2 in Pakistan to Ladakh in India. 9.0 FILM The Girl With a Bracelet (Stéphane Demoustier, 2020) (R) Courtroom drama starring Melissa Guers, Roschdy Zem, Anaïs Demoustier, Chiara Mastroianni.</p>
<p>10.10 News (T) Weather 10.30 Match of the Day (T) Wolves v Man City and Spurs v Leicester City. 11.55 FILM A Million Little Pieces (Sam Taylor-Johnson, 2018) (T) A drug-dependent young man faces his past and his inner demons. Drama with Aaron Taylor-Johnson. 1.40 Weather (T) 1.45 News (T)</p>	<p>10.25 TOTP 1988: Big Hits (T) (R) Including performances by Yaz, S'Express, Bomb the Bass, Bros, Tiffany, Enya... 11.25 FILM Absolutely Fabulous: The Movie (Mandie Fletcher, 2016) (T) Comedy with Jennifer Saunders, Joanna Lumley, Julia Sawalha, June Whitfield, Kate Moss. 12.50 Mock the Week (T) (R) 1.25 This Is BBC Two (T)</p>	<p>10.25 News (T) Weather 10.39 Local News (T) Weather 10.40 The Jonathan Ross Show (T) (R) Michael McIntyre, Olivia Colman, David Beckham, Sylvester Stallone, Michael B Jordan... 11.10 English Football League Highlights (T) 12.55 Shop: Ideal World 3.0 Unwind With ITV (T) 4.15 Love Your Weekend (T) (R)</p>	<p>10.0 FILM Mission: Impossible – Ghost Protocol (Brad Bird, 2011) (T) Action adventure sequel starring Tom Cruise and Jeremy Renner. 12.35 FILM A Quiet Place (John Krasinski, 2018) (T) Horror with Emily Blunt. 2.10 Kitchen Nightmares USA (T) (R) 2.55 The Simpsons (T) (R) 3.20 Car SOS (T) (R) 4.10 CDWM (T) (R) Five episodes.</p>	<p>11.35 World's Funniest TV Ads With Jason Manford (T) (R) A look at commercials from around the world. 12.30 Greatest Ever Celebrity Wind Ups (T) (R) 1.20 The Live Casino Show (T) 3.25 Traffic Cops (T) (R) 4.10 Bargain-Loving Brits in the Sun (T) (R) 4.55 Now That's Funny! (T) (R) 5.45 Paw Patrol (T) (R)</p>	<p>10.35 Storyville: Gorbachev. Heaven (T) (R) A portrait of the former Russian leader Mikhail Gorbachev, who died at the end of last month. 12.15 Keeping Up Appearances (T) (R) 12.45 Ever Decreasing Circles (T) (R) 1.15 The Treasures of Ancient Rome (T) (R) 2.15 Himalaya (T) (R)</p>

Other channels

BBC Three
7.0pm EastEnders 7.30 EastEnders 8.0 **FILM** The Divergent Series: Insurgent (2015) 9.45 Squad Goals: Dorking 'Til I Die 10.15 Squad Goals: Dorking 'Til I Die 10.50 Deepfake Porn: Could You Be Next? 11.50 Ladhood 12.15 The Rap Game UK 1.15 Rapman: Back of the Bus 1.25 Dubai Hustle 1.55 Sky High Club: Scotland and Beyond 2.25 Squad Goals: Dorking 'Til I Die 2.55 Squad Goals: Dorking 'Til I Die 3.25 Hot Property

Dave
7.10am Driving Wars 8.0 Rick Stein: From Venice to Istanbul 9.0 Rick Stein's German Bite 10.0 Storage Hunters UK 10.25 Top Gear Nepal Special 12.0 Top Gear USA Special 1.0 World's Most Dangerous Roads 2.0 World's Most Dangerous Roads 3.0 Top Gear 4.0 Red Bull Soapbox Race 6.0 Would

I Lie to You? 6.40 Would I Lie to You? 7.20 Would I Lie to You? 8.0 Not Going Out 8.40 Not Going Out 9.20 Not Going Out 10.0 **FILM** Superbad (2007) 12.30 Room 101 1.10 Dave Gorman: Terms and Conditions Apply 2.10 Room 101 2.40 Room 101 3.10 Room 101 4.0 Teleshopping

E4
6.0am How I Met Your Mother 6.25 Wipeout USA 7.20 Lego Masters Australia 8.50 Ramsay's Kitchen Nightmares USA 9.50 Ramsay's Kitchen Nightmares USA 10.50 Ramsay's Kitchen Nightmares USA 11.50 Ramsay's 24 Hours to Hell and Back 12.50 The Great British Bake Off 2.20 The Big Bang Theory 2.50 The Big Bang Theory 3.20 The Big Bang Theory 3.50 The Big Bang Theory 4.20 The Big Bang Theory 4.50 The Big Bang Theory 5.20 The Big Bang Theory 5.50 The Big Bang Theory 6.50 The Big Bang Theory 7.15 **FILM** Bride Wars (2009) 9.0 Celebrity Gogglebox 10.0 Gogglebox 11.05 Gogglebox 12.10 First Dates Hotel 1.15 First Dates Hotel 2.15

Celebrity Gogglebox 3.10 Derry Girls 3.40 Hollyoaks Omnibus **Film4**
11.0am **FILM** Bee Movie (2007) 12.50 **FILM** The Adventures of Tintin (2011) The boy reporter goes on a globetrotting quest to find a sunken ship containing a pirate's lost treasure. Steven Spielberg's animated action adventure drawing on several of Hergé's classic bandes dessinées as source material, with the voices of Jamie Bell, Andy Serkis, Nick Frost, Daniel Craig and Simon Pegg. 3.10 **FILM** The Great Escape (1963) 6.45 **FILM** Raiders of the Lost Ark (1981) 9.0 **FILM** Snatch (2000) 11.05 **FILM** Layer Cake (2004) 1.15 **FILM** The Business (2005)

ITV2
6.0am Totally Bonkers Guinness World Records 6.20 Coronation Street Omnibus 9.0 Love Bites 10.0 Love Bites 11.0 Dress to Impress 12.0 Secret Crush 1.0 Ninja Warrior UK 2.0 Catchphrase 2.45 **FILM** Dr Dolittle 2 (2001) (FYI Daily is at 3.45) 4.30 **FILM** Smurfs: The Lost Village (2017) (FYI Daily is at 5.40)

6.20 **FILM** Wonder Woman (2017) (FYI Daily is at 7.25) 9.0 **FILM** Ted (2012) (FYI Daily is at 10pm) 11.10 Family Guy 11.35 Family Guy 12.05 American Dad! 12.30 American Dad! 1.0 All American 1.50 All American 2.40 Unwind With ITV

Sky Max
6.0am Supergirl 7.0 Supergirl 8.0 Supergirl 9.0 Supergirl 10.0 Grimm 11.0 Grimm 12.0 Grimm 1.0 Grimm 2.0 Hawaii Five-0 3.0 Hawaii Five-0 4.0 Hawaii Five-0 5.0 SWAT 6.0 NCIS: Los Angeles 7.0 The Ultimate Romcom Movies 8.0 A League of Their Own 9.0 Never Mind the Buzzcocks 9.45 Banshee 10.40 Brassic 11.40 Freddie Fries Again 12.40 The Force: North East 1.35 Road Wars 2.30 Road Wars 3.0 Brit Cops: War on Crime 4.0 Air Ambulance ER 5.0 Air Ambulance ER

Sky Arts
6.0am The South Bank Show Originals 6.25 La bohème on Sydney Harbour 8.30 Tales of the Unexpected 9.0 Tales of the Unexpected 9.30 Tales of the Unexpected 10.0 Tales of the Unexpected 10.30 Tales of the Unexpected 11.0

Inside Art: The Rules of Art? 11.30 Discovering: U2 12.0 Classic Albums 1.0 Guy Garvey: From the Vaults 2.0 Guy Garvey: From the Vaults 3.0 More Than This: The Story of Roxy Music 4.0 The Cavern Club: The Beat Goes On 5.30 Lennon's Last Weekend 7.0 Kool & The Gang Play Baloise Session 8.50 Toto Play Baloise Session 10.25 **FILM** Freddie Mercury: The Untold Story (2000) 11.40 A Carly Simon Moonlight Serenade 1.10 Live from the Artists Den 2.20 Live from the Artists Den 3.30 Video Killed the Radio Star 4.0 The Live Revival 5.0 Guy Garvey: From the Vaults

Sky Atlantic
6.0am Fish Town 7.0 Fish Town 8.0 Fish Town 9.0 Fish Town 10.0 Boardwalk Empire 11.10 Boardwalk Empire 12.15 Boardwalk Empire 1.20 Boardwalk Empire 2.25 Boardwalk Empire 3.30 Sopranos 4.40 Sopranos 5.45 Sopranos 6.50 Sopranos 7.55 Sopranos 9.0 Game of Thrones 10.05 Game of Thrones 11.10 Game of Thrones 12.15 Game of Thrones 1.20 Game of Thrones 2.30 The Gilded Age 3.30 In Treatment 4.0 Urban Secrets 5.0 Urban Secrets

On the radio

Radio 3
7.0am Breakfast. With Elizabeth Alker. 9.0 Record Review. This week's Building a Library features Schubert's Piano Trio No 1 in B flat. 11.45 Music Matters: Antony and Cleopatra. Tom Service talks to the American composer John Adams. 12.30 This Classical Life. Jess Gillam is joined by the Egyptian soprano Fatma Said. 1.0 Inside Music: Olivia Chaney 3.0 Sound of Cinema: Tarantino's Musical Sources. Matthew Sweet examines music used in Quentin Tarantino's films. 4.30 Music Planet. With a studio session by Malawi duo Madalitso. 5.30 J to Z. Today's programme features the Brazilian jazz-funk veterans Azymuth in concert at the We Out Here festival. 6.30 Opera on 3: Richard Strauss – Salome at the Edinburgh International Festival. Malin Byström

(Salome), Johan Reuter (Jochanaan), Gerhard Siegel (Herodes), Katarina Dalayman (Herodias), Bror Magnus Tødenes (Narraboth), Hanna Hipp (Page of Herodias), other principals, Bergen Philharmonic, Edward Gardner. 8.20 New Generation Artists. Schubert's Die schöne Müllerin Sung by James Newby. 10.0 New Music Show: Marja Ahti's Membranes. A work by Cameron Biles-Liddell. 12.0 Freeness: Jason Nazary 1.0 Through the Night

Radio 4
6.0am News and Papers 6.07 Ramblings: Nightjar Impressions (R) 6.30 Farming Today This Week 7.0 Today 8.31 (LW) Yesterday in Parliament 9.0 Saturday Live 10.30 You're Dead to Me: The Tang Dynasty (3/5) 11.0 The Week in Westminster 11.30 From Our Own Correspondent 12.0 News 12.01 (LW) Shipping Forecast 12.04 Money Box 12.30 The News Quiz (R) 1.0 News 1.10 Any Questions? (R) 2.0 Any Answers? Presented by Anita Anand. 2.45 39 Ways to Save the Planet: Big Drop Energy (R) (5/10) 3.0 Censoring

An Iranian Love Story. Adaptation of Shahriar MANDANIPOUR's novel. (1/2) 4.0 Weekend Woman's Hour 5.0 Saturday PM 5.30 Political Thinking With Nick Robinson (2/12) 5.54 Shipping Forecast 6.0 News 6.15 Loose Ends. Clive Anderson is joined by Irvine Welsh, Hal Cruttenden, Pearl Chanda, Charlene McKenna and Simon Taffe. Music from Sheku Kanneh-Mason and Jesca Hoop. 7.0 Profile 7.15 This Cultural Life (6/13) 8.0 Paris-Zürich-Trieste: Joyce L'Européen. Andrew Hussey examines the influence on the work of James Joyce of the years he spent in Europe. (R) 9.0 Drama: The Corrupted, by GF Newman. (R) (7/10) 9.45 Joe Smith and His Waxworks: The Living Ghosts. The life and work of a touring 19th-century showman. (R) (1/3) 10.0 News 10.15 Bringing Up Britain (R) (1/4) 11.0 Brain of Britain (R) (7/17) 11.30 Contains Strong Language Live from Birmingham (R) 12.0 News 12.15 Living With the Gods: Global Gods, Local Needs (R) (24/30) 12.30 Short Works: Last Time, by Rebecca Watson. (R)

12.48 Shipping Forecast 1.0 As World Service 5.20 Shipping Forecast 5.30 News 5.43 Bells on Sunday: St Michael's, Mottram-in Longendale 5.45 Profile (R)

Radio 4 Extra
6.0am Fighting Over Beverley 7.30 Great Lives (8/9) 8.0 Booked (6/6) 8.30 The Break (3/6) 9.0 Pam Ayres: The Radio Years 12.0 To Hull and Back (1/4) 12.30 1835 (1/4) 1.0 Music Hall Reclaimed 2.0 Think the Unthinkable (1/4) 2.30 The Consultants (6/6) 3.0 Simon Evans Goes to Market (1/4) 3.30 Alex Horne Presents the Horne Section (6/6) 4.0 Fighting Over Beverley 5.30 Great Lives (8/9) 6.0 Doctor Who (5/6) 7.0 Pam Ayres: The Radio Years 10.0 John Finnemore's Souvenir Programme (1/4) 10.30 The Harpoon (1/4) 11.0 Rhod Gilbert's Bulging Barrel of Laughs (2/6) 12.0 Doctor Who (5/6) 1.0 Music Hall Reclaimed 2.0 Think the Unthinkable (1/4) 2.30 The Consultants (6/6) 3.0 Simon Evans Goes to Market (1/4) 3.30 Alex Horne Presents the Horne Section (6/6) 4.0 Fighting Over Beverley 5.30 Great Lives (8/9)

Today's television



The Capture
BBC One, 9pm
Carey (Holliday Grainger) thinks Isaac has been compromised

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p>6.0 Breakfast (T) 7.40 Match of the Day (T) (R) 9.0 Sunday With Laura Kuenssberg (T) 10.0 Great North Run (T) 12.10 News (T) 12.15 MOTD Live: Women's Super League (T) Chelsea v West Ham (kickoff 12.30pm) 2.35 Songs of Praise (T) 3.10 Points of View (T) 3.25 Lifeline (T) 3.35 Escape to the Country (T) (R) 4.35 Attenborough's Wonder of Song (T) (R) 5.35 News (T) 5.50 Regional News and Weather (T) 6.0 Countryfile (T) 7.0 Antiques Roadshow (T)</p>	<p>6.05 Gardeners' World (T) (R) 7.05 Countryfile (T) (R) 8.0 Beechgrove (T) (R) 8.30 Weatherman Walking (T) (R) 9.0 Coast Great Guides: East Anglia (T) (R) 10.0 Saturday Kitchen Best Bites (T) 11.30 Nadiya's Everyday Baking (T) (R) 12.0 Nigel Slater's Simple Suppers (T) (R) 12.10 Great North Run (T) 2.0 Super League Playoff Highlights (T) 3.0 The Hotel People (T) (R) 4.0 Saving Lives at Sea (T) (R) 5.0 Great North Run Highlights (T) 6.0 Golf: PGA Championship (T) 7.0 Cricket: Today at the Test (T)</p>	<p>6.0 CITV 8.25 News (T) 8.30 Katie Piper's Breakfast Show (T) 9.25 Love Your Weekend With Alan Titchmarsh (T) 11.20 English Football League Highlights (T) (R) 1.20 News and Weather (T) 1.30 Racing Live: Irish Champion's Weekend – The Curragh (T) 4.30 Ninja Warrior UK: Race for Glory (T) (R) 5.30 Tipping Point: Best Ever Finals (T) (R) 6.0 News and Weather (T) 6.20 Local News and Weather (T) 6.30 Celebrity Lingo (T) 7.30 Gino's Italy: Like Mamma Used to Make (T)</p>	<p>6.0 The King of Queens (T) (R) Triple bill. 7.15 Everybody Loves Raymond (T) (R) Triple bill. 8.30 The Simpsons (T) (R) Double bill. 9.30 Sunday Brunch (T) 12.30 Jamie's One-Pan Wonders (T) (R) 1.0 The Simpsons (T) (R) Four episodes. 3.05 FILM Transformers: The Last Knight (Michael Bay, 2017) (T) 6.0 News (T) 6.30 F1: Italian Grand Prix Highlights (T) Action from the 16th round of the season, held at Autodromo Nazionale di Monza, one of the fastest tracks on the calendar.</p>	<p>6.0 Milkshake! 10.0 The Smurfs (T) (R) 10.15 SpongeBob SquarePants (T) (R) 10.25 Entertainment News (T) 10.30 NFL End Zone (T) 11.0 Friends (T) (R) Triple bill. 12.35 FILM The Poseidon Adventure (Ronald Neame, 1972) (T) Classic disaster movie. 3.10 FILM Close Encounters of the Third Kind (Steven Spielberg, 1977) (T) Superior science fiction drama. 5.55 News (T) 6.0 Happy Campers: The Caravan Park (T) (R) 7.0 Billionaire Resorts: On Holiday With the Super Rich (T)</p>	<p>7.0 Being Beethoven (T) (R) (2/3) A look at how the composer's return to the town of Heiligenstadt in Austria led to one of the most extraordinary outpourings of creativity in the history of music.</p>
<p>8.0 Frozen Planet II (T) (1/6) David Attenborough explores frozen regions around the world, beginning in Antarctica.</p> <p>9.0 The Capture (T) Carey thinks someone has got to Isaac as he backs out of their plan. As she closes in on the truth, it takes her into ever greater danger.</p>	<p>8.0 Stolen: Catching the Art Thieves Frankfurt (T) (1/3) Europe's most daring art heists.</p> <p>9.0 Simon Reeve's South America (T) (1/5) The adventurer sets off on a journey through the continent, starting in Venezuela, Guyana, Suriname and French Guiana.</p>	<p>8.0 Ridley Swansong (T) (3/4) After a chance encounter with jazz singer Eve Marbury, the former detective agrees to help find her brother who has been missing for 40 years. When a woman is found dead, dark secrets that have been buried for decades begin to emerge.</p>	<p>9.0 Celebrity SAS: Who Dares Wins (T) The celebrity recruits face a series of trust exercises, including jumping from a helicopter in pairs before working together to get to shore. When some of the group lose equipment and fail to keep their kit dry, all the recruits are punished.</p>	<p>8.0 Million Pound Motorhomes (T) Bath coachbuilder Tom is using a Land Rover to create a one-of-a-kind motorhome.</p> <p>9.0 Rich House, Poor House (T) Racehorse breeder Nick Bradley swaps lives for a week with Scunthorpe single mum Sue Bowers, who works four jobs.</p>	<p>8.0 Proms 2022: Unmissable Moments (T) Includes a performance of the Ukrainian anthem by the Ukrainian Freedom Orchestra.</p> <p>9.40 The Great Mountain Sheep Gather (T) (R) A shepherd's journey from summit to valley as he leads his sheep off Scafell Pike in the Lakes.</p>
<p>10.0 News (T)</p> <p>10.25 Regional News (T) Weather</p> <p>10.30 Match of the Day 2 (T) Arsenal v Everton, West Ham v Newcastle and Crystal Palace v Man Utd.</p> <p>11.35 The Women's Football Show (T) Chelsea v West Ham and Man City v Arsenal.</p> <p>12.10 Weather for the Week Ahead (T) 12.15 News (T)</p>	<p>10.0 How to With John Wilson (T) (3/6) A look at memory.</p> <p>10.25 Stewart Lee: Tornado (T) Standup performance.</p> <p>11.25 FILM Out of Blue (Carol Morley, 2018) (T) Mystery starring Patricia Clarkson.</p> <p>1.10 Sign Zone The Hotel People (T) (R) (3/8) 2.10 Days That Shook the BBC With David Dimbleby (R) (1/3) 3.10 This Is BBC Two (T)</p>	<p>10.0 News (T) Weather</p> <p>10.15 Bradley & Barney Walsh: Breaking Dad (T) (R)</p> <p>10.40 Premiership Rugby Union Highlights (T)</p> <p>11.40 Against the Odds (T) (R) Cesc Fàbregas interview.</p> <p>12.40 Shop: Ideal World 3.0 Motorsport UK (T) (R) 3.50 Unwind With ITV (T) 5.05 Save Money: Lose Weight (T) (R) (5 & 6/6)</p>	<p>10.0 Gogglebox (T) (R)</p> <p>11.0 FILM The Hobbit: An Unexpected Journey (Peter Jackson, 2012) (T) Fantasy adventure starring Martin Freeman and Ian McKellen.</p> <p>2.05 Kitchen Nightmares USA (T) (R) 2.50 Couples Come Dine With Me (T) (R) 3.45 Hollyoaks Omnibus (T) (R) 5.45 Drawers Off (T) (R)</p>	<p>10.05 Bargain-Loving Brits in the Sun (T) (R) A visit to Tracey and Mike, who run two bars.</p> <p>10.55 80s Greatest Pop Videos: 1982 (T) (R) ABC, Duran Duran, Tears for Fears, Yazoo, the Jam, Dexys, Musical Youth...</p> <p>1.0 The Live Casino Show (T) (T) 3.05 Britain's Favourite Cereal (T) (R) 4.45 Amazing Cakes and Bakes (T) (R)</p>	<p>11.20 Secrets of the Museum (T) (R) (1/6) Nehind closed doors at the V&A in London, getting a glimpse at some of the 2m items not on public display.</p> <p>12.20 The Normans Men from the North (T) (R) (1/3) With Prof Robert Bartlett. 1.20 The Last Battle of the Vikings (T) (R) 2.20 Being Beethoven (T) (R) (2/3)</p>

Other channels

BBC Three

7.0pm EastEnders
7.30 EastEnders **8.0** Squad Goals: Dorking Under **9.55** Corey Baker's Dance Race **10.0** **FILM** Avicii: True Stories (2017) **11.35** This Is Amapiano **12.05** RuPaul's Drag Race Down Under **1.0** Squad Goals: Dorking 'Til I Die **1.30** Squad Goals: Dorking 'Til I Die **2.0** Sky High Club: Scotland and Beyond **2.30** Dubai Hustle **3.0** The Rap Game UK

Dave

6.0am Teleshopping
7.10 Driving Wars **8.0** Rick Stein's India **9.0** World's Most Dangerous Roads **10.0** World's Most Dangerous Roads **11.0** Red Bull Soapbox Race 2015: London **1.0** Extreme Heights Repair Team **2.0** Top Gear **3.0** Top Gear **4.0** Room 101 **4.40** Room 101 **5.20** Room 101 **6.0** Whose

Line Is It Anyway? USA **6.30** Whose Line Is It Anyway? USA **7.0** Special Ops: Crime Squad UK **8.0** QI XL **9.0** Have I Got 2021 News for You **10.0** Late Night Mash **11.0** Live at the Apollo **12.0** Alan Davies: As Yet Untitled **1.0** QI XL **2.0** Have I Got 2021 News for You **2.50** Live at the Apollo: Christmas Special **4.0** Teleshopping

E4

6.0am Hollyoaks Omnibus **8.20** Ramsay's Kitchen Nightmares USA **9.25** Married at First Sight UK **10.35** Married at First Sight UK **11.35** Married at First Sight UK **12.45** Married at First Sight UK **2.0** The Big Bang Theory **2.30** The Big Bang Theory **2.55** The Big Bang Theory **3.25** The Big Bang Theory **3.55** The Big Bang Theory **4.25** The Big Bang Theory **4.55** Lego Masters Australia **6.15** Wipeout USA **7.15** **FILM** Bride Wars (2009) **9.0** Married at First Sight UK: Unveiled **10.0** Rick and Morty **10.35** Harley Quinn **11.05** The Inbetweeners **11.40** The Inbetweeners **12.10** Derry Girls **12.45** Derry Girls **1.15** Gogglebox **2.15** Naked Attraction **3.05** The Inbetweeners

3.35 The Inbetweeners **4.0** Rick and Morty **4.25** Ramsay's Kitchen Nightmares USA **5.15** The Big Bang Theory

Film4

11.0am **FILM** Carry on Constable (1960) **12.45** **FILM** Bee Movie (2007) **2.35** **FILM** The Adventures of Tintin (2011) **4.45** **FILM** Teenage Mutant Ninja Turtles (2014) **6.50** **FILM** The Eagle (2011) **9.0** **FILM** Alita: Battle Angel (2019) **11.25** **FILM** Little Fockers (2010) **1.20** **FILM** I Origins (2014)

ITV2

6.0am Totally Bonkers Guinness World Records **6.35** Love Bites **7.35** Love Bites **8.30** Dress to Impress **9.30** Dress to Impress **10.25** Dress to Impress **11.25** Take Me Out **1.0** The Masked Dancer **2.25** **FILM** Rio 2 (2014) (FYI Daily is at 3.25) **4.30** **FILM** Smurfs: The Lost Village (2017) (FYI Daily is at 5.35) **6.15** **FILM** Wonder Woman (2017) (FYI Daily is at 7.25) **9.0** Family Guy **9.30** Family Guy **10.0** Family Guy **10.30** Family Guy **11.0** Family Guy **11.30** American Dad! **11.55** American Dad! **12.25** Iain Stirling's CelebAbility

1.10 Don't Hate the Playaz **1.55** Totally Bonkers Guinness World Records **2.20** World's Funniest Videos **2.55** Unwind With ITV **3.0** Teleshopping

Sky Max

6.0am Highway Patrol **6.30** Highway Patrol **7.0** The Flash **8.0** The Flash **9.0** The Flash **10.0** The Flash **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** NCIS: New Orleans **2.0** NCIS: New Orleans **3.0** Grimm **4.0** Grimm **5.0** Grimm **6.0** Grimm **7.0** A League of Their Own **8.0** A Discovery of Witches **9.0** SWAT **10.0** NCIS: Los Angeles **11.0** An Idiot Abroad **2** **12.0** SEAL Team **1.0** The Blacklist **2.0** The Force: North East **3.0** Brit Cops: War on Crime **4.0** Stop, Search, Seize **5.0** Stop, Search, Seize

Sky Arts

6.0am The Barber of Seville **8.40** Tales of the Unexpected **9.05** Tales of the Unexpected **9.35** Tales of the Unexpected **10.05** Tales of the Unexpected **10.35** Tales of the Unexpected **11.05** The Art of the Garden **12.0** Sky Arts Book Club **1.0** Music Videos That Defined the 2000s **2.0** Video Killed the Radio

Star **2.30** **FILM** Les Misérables: The Staged Concert (2019) **5.25** California Dreamin': The Songs of the Mamas and the Papas **6.45** Live from the Artists Den **8.0** Alfred Hitchcock Presents **8.30** Alfred Hitchcock (2021) **10.45** Discovering: Queen **11.45** The Directors **12.45** Classic Albums **2.0** Buddy Guy: The Blues Chase the Blues Away **4.0** Brian Johnson's A Life on the Road **5.0** The Great Songwriters

Sky Atlantic

6.0am Fish Town **7.0** Fish Town **8.0** Boardwalk Empire **9.05** Boardwalk Empire **10.10** Boardwalk Empire **11.20** Boardwalk Empire **12.25** Boardwalk Empire **1.30** The Sopranos **2.35** The Sopranos **3.40** The Sopranos **4.50** The Sopranos **5.55** The Sopranos **7.0** Munich Games **8.0** Munich Games **9.0** House of the Dragon **10.05** Landscapers **11.05** The Gilded Age **12.10** I Hate Suzie **12.55** House of the Dragon **2.0** House of the Dragon **3.10** In Treatment **3.35** In Treatment **4.05** Urban Secrets **5.05** Urban Secrets

On the radio

Radio 3

7.0am Breakfast. With Elizabeth Alker. **9.0** Sunday Morning. Two pieces that show the sunniest side of the key of D – Jean-Marie Leclair's Violin Concerto No 2 and Marc-Antoine Charpentier's Te Deum. **12.0** Private Passions: Gwen Adshead **1.0** Proms Chamber Music: Glasgow. Haydn: Piano Trio in G minor, Hob XV:19; Smyth: Piano Trio. Trio Gaspard. (R) **2.0** The Early Music Show: Caffarelli (R) **3.0** Choral Evensong: Church of the London Oratory (R) **4.0** Jazz Record Requests **5.0** The Listening Service: Abracadabra **5.30** Words and Music: Translation (R) **6.45** Sunday Feature: Should Feminists Read Baudelaire? Michele Roberts assesses the reputation of the French poet 200 years after his birth. (R) **7.30** Drama: Folk, by Nell Leyshon. (R) **9.0** Record Review Extra: Building an Essential

Library **11.0** The Voice of the Vibraphone: Hit It! The instrument's relationship to the drum. (2/3) **12.0** Classical Fix: Sigrid (R) **12.30** Through the Night

Radio 4

6.0am News **6.05** Something Understood: New Life, New Views (R) **6.35** On Your Farm **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: SCI Foundation. With Claudia Hammond. **8.0** News **8.0** Sunday Papers **8.10** Sunday Worship: Freedom of Religion and Belief **8.48** A Point of View (R) **8.58** Tweet of the Day (R) **9.0** Broadcasting House **10.0** The Archers Omnibus. LW: **10.45** (LW) Test Match Special: England v South Africa. Third Test, day four. 12.01; 5.54 Shipping Forecast. FM: **11.15** The Reunion: The Maiden Uprising (5/5) **12.0** News **12.04** Mark Steel's in Town: Scilly (R) (3/6) **12.32** The Food Programme: The Hairy Bikers – A Life Through Food. With Leyla Kazim. **1.0** The World This Weekend **1.30** The Coming Storm: The Dead Body (R) (1/8) **2.0** Gardeners' Question Time: Preston (R) **2.45** The Bear Next

Door: Estonia (R) (5/5) **3.0** Drama: North and South. Lin Coghlan's dramatisation of Elizabeth Gaskell's novel, starring Patsy Ferran. (2/3) **4.0** Open Book: Lessons, by Ian McEwan. With Chris Power. **4.30** Contains Strong Language Live from Birmingham. Luke Wright explores Birmingham with four poets who have been inspired by the city. **5.0** File on 4: Justice on Trial (R) **5.40** Profile (R) **5.54** Shipping Forecast **6.0** News **6.15** Pick of the Week. With Deborah Frances-White. LW & FM: **7.0** The Archers **7.15** Ed Reardon's Week (R) (4/6) **7.45** Hulda's Cafe: Volcano, by Tiffany Murray. (4/5) **8.0** More Or Less (R) **8.30** Last Word (R) **9.0** Money Box (R) **9.25** Radio 4 Appeal (R) **9.30** Princess: Kate Mosse on Khutulun (R) **10.0** The Westminster Hour **11.0** Loose Ends (R) **11.30** Something Understood (R) **12.0** News **12.15** Thinking Allowed (R) **12.45** Bells on Sunday (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

Radio 4 Extra

6.0am The History of Brazil Is Round **7.20** Betsy and Napoleon Omnibus **8.30** The Enchanting World of Hinge and Bracket (3/13) **9.0** Take It from Here **9.30** Trevor's World of Sport (2/6) **10.0** Desert Island Discs **10.45** David Attenborough's Life Stories **11.0** Radiolab (5/8) **12.0** Poetry Extra **12.30** Thanks a Lot, Milton Jones! (5/6) **1.0** Adrian Mole: The Wilderness Years Omnibus (2/2) **2.20** The Frederica Quartet Omnibus (6/6) **3.30** The Parrot Sketch **4.0** September Tide **5.0** Poetry Extra **5.30** Milton Jones **6.0** The Door in the Wall **6.45** The Mermaid and the Rat Catcher **7.0** Radiolab (5/8) **8.0** September Tide **9.0** Desert Island Discs **9.45** Life Stories **10.0** Milton Jones **10.30** Can't Tell Nathan Caton Nothing (6/6) **10.45** Mastering the Universe (6/6) **11.0** The Masterson Inheritance (3/6) **11.30** At Home With the Snails (2/4) **12.0** The Door in the Wall **12.45** The Mermaid and the Rat Catcher **1.0** Adrian Mole... **2.20** The Frederica Quartet Omnibus (6/6) **3.30** The Parrot Sketch **4.0** September Tide **5.0** Poetry Extra **5.30** Milton Jones